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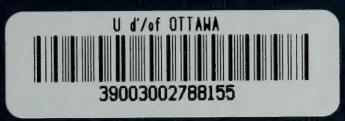
V.9



MAR 13 1974

664-1B-299

PAUL GILSON

Solfèges

pour

Chant et Piano

IX

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Cours de lecture musicale

(Solfège)

9me VOLUME

PAUL GILSON

Rappelons que le solfège chanté peut être lu de 2 manières:

1. en nommant les notes;
2. en vocalisant (sur la syllabe a de préférence)

Les professeurs devront alterner ces deux méthodes de lecture.

Pour le reste, nous prions les professeurs de se reporter aux avant-propos des volumes précédents.

En ce qui concerne l'étude des clés d'*ut*[1, 3, 4] et de *fa*[3], nous recommandons ce procédé:

1. apprendre d'abord les noms des notes situées sur les lignes;
2. apprendre ensuite les noms des notes situées entre les lignes, ainsi que celles placées au-dessus et au-dessous de la portée;
3. de s'exercer à passer d'une note à l'autre; le professeur les indiquera au tableau, sur lequel il aura inscrit les notes conformément aux indications 1 et 2 ci-dessus.
4. passer ensuite à la pratique du solfège.

Pour le mélange des clés, on procédera de façon analogue; le professeur aura inscrit au tableau les notes en deux clés conformément aux expl. 1, 2 ci-dessus et indiquera des notes, tantôt dans l'une clé, tantôt dans l'autre.

Puis il ajoutera une 3me clé; une 4me, une 5me etc. toujours avec la même méthode. Les résultats acquis seront très rapidement probants.

Edition Cranz Bruxelles, London, Leipzig C. 46666

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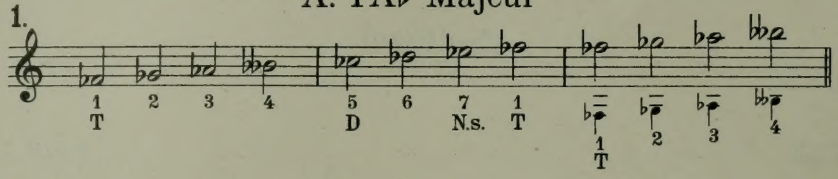
46me PARTIE

Tons incidentels

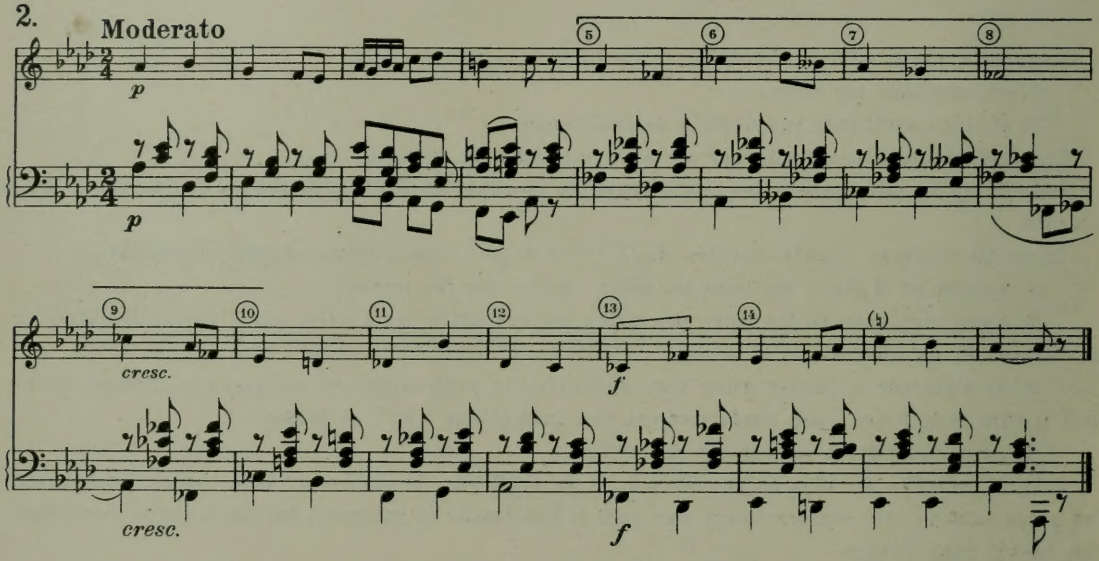
Ces tons ne se rencontrent que dans les modulations, c'est-à-dire qu'ils sont enchâssés dans d'autres tons moins chargés d'altérations. Ils ne comportent donc pas d'armure.

A. FA♭ Majeur

1.

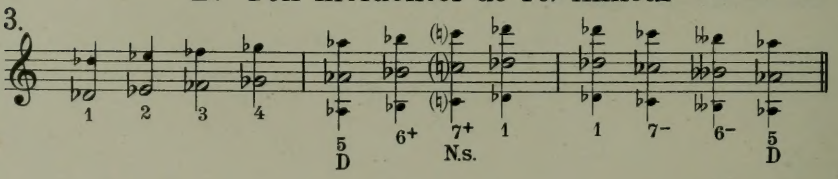


2. Moderato



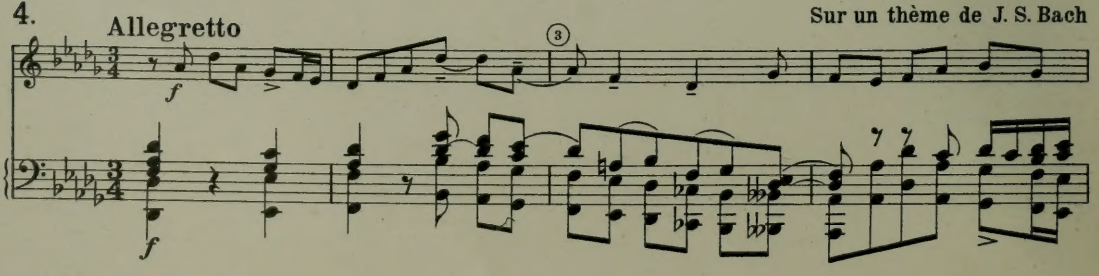
B. Ton incidentel de ré♭ mineur

3.



4. Allegretto

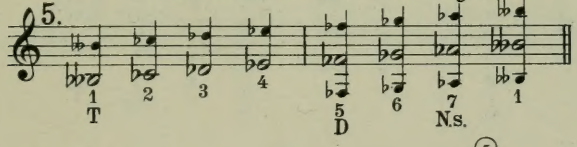
Sur un thème de J. S. Bach



retour à *RE♭*

allarg.

C. Ton incidentel de SI♭ Majeur



6. Maestoso

D'après Händel

13 14 17 18

p *pp*

+8

19 20 21 24

retour en *SOL♭*

cresc. *cresc.* *f*

+8 *f marc.*

26 28 30

D. Ton incidentel de MI♭♭Majeur

7.

1 T 2 3 4 5 D 6 7 N.s. 1 T

8. Parsifal

R. Wagner

Ton de *si♭* mineur

p *più p* *più p*

*) Ton de *MI♭♭* Ton de *SOL♭*

ppp

*) A l'orchestre le passage en 3/2 *MI♭♭* est écrit en *RE♮*

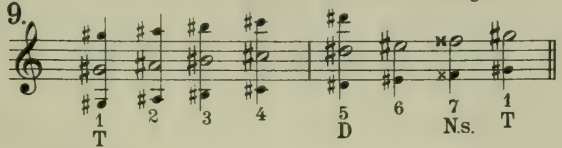
Ton de *sib* mineur

Lento

p *più p* *pp* etc.

E. Ton incidentel de SOL♯ Majeur

9.



10. **Andantino**

mf

mf

SOL♯

pp

pp

LA

MI

sol♯

MI

f

f

p

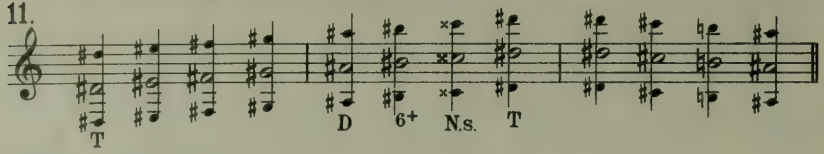
pp

p

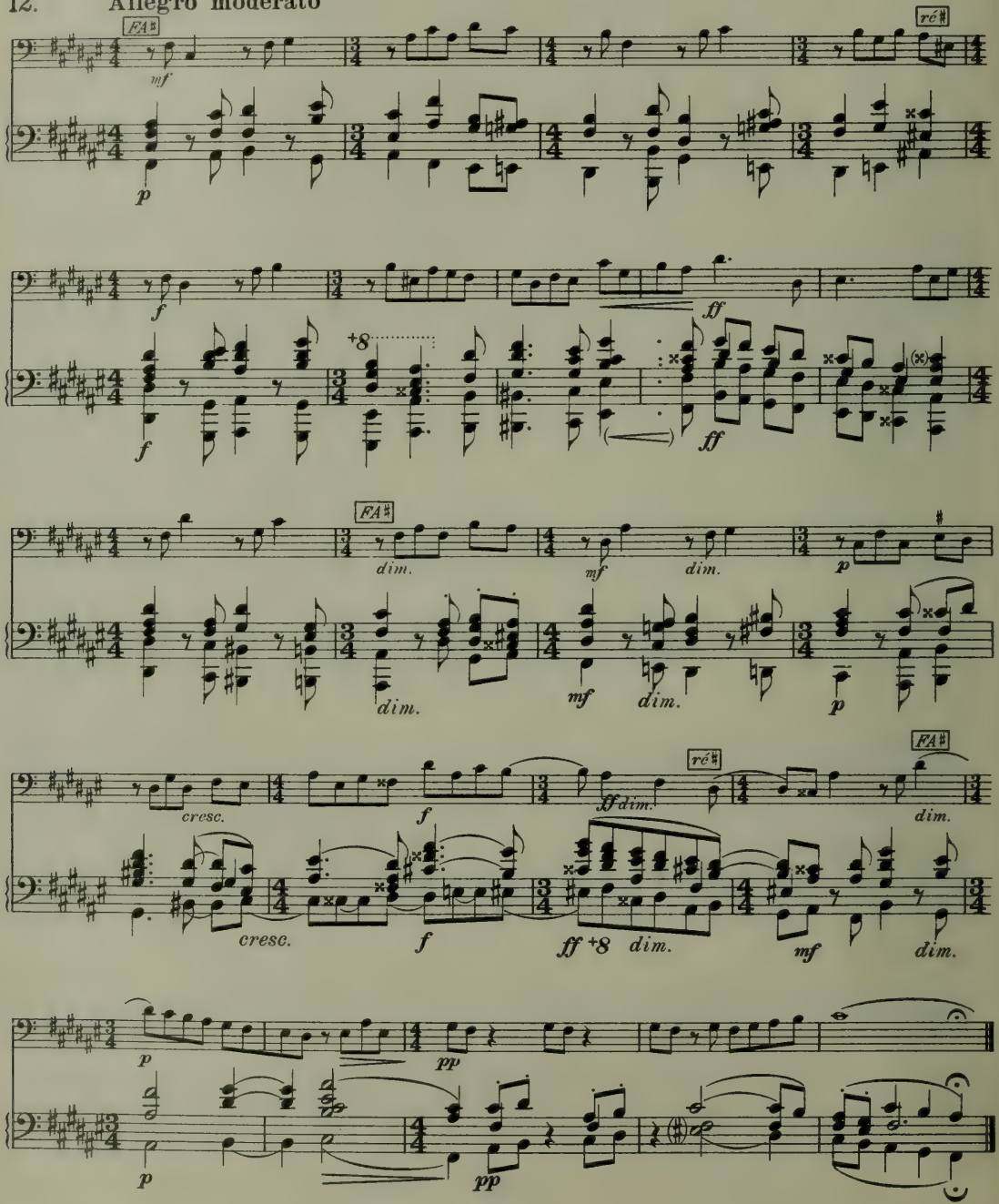
+8

F. Ton de ré♯ mineur incidentel (voir 38me partie, 8me volume)

11.

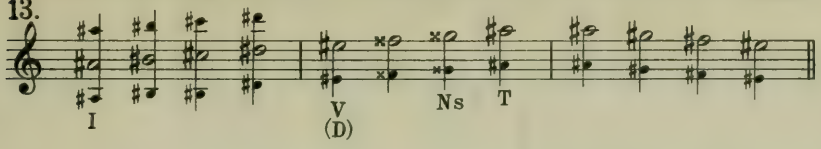


12. **Allegro moderato**



G. Ton de la♯ mineur incidentel (voir 44me partie, 8me volume)

13.

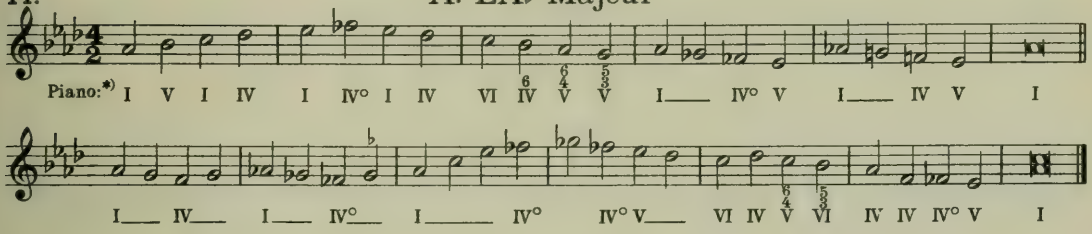


47me PARTIE

Récapitulation des modes mixtes (Majeurs-mineurs)

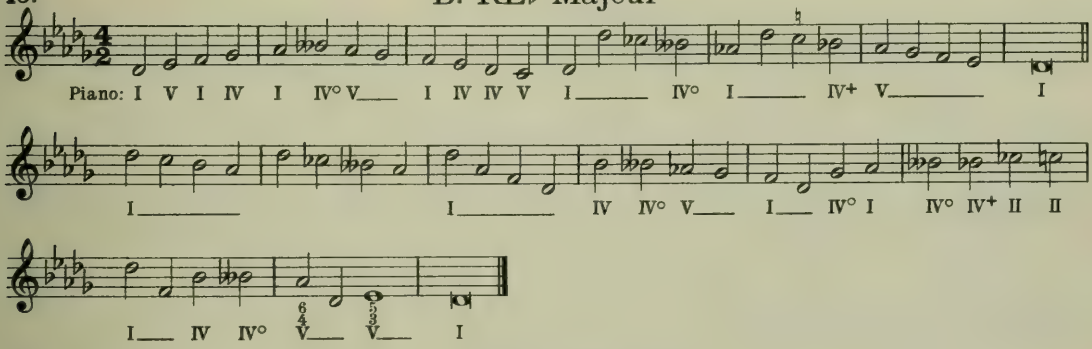
A. LA♭ Majeur

14.



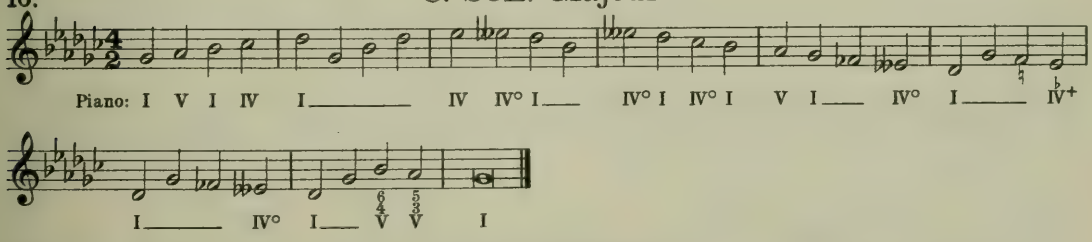
B. RE♭ Majeur

15.



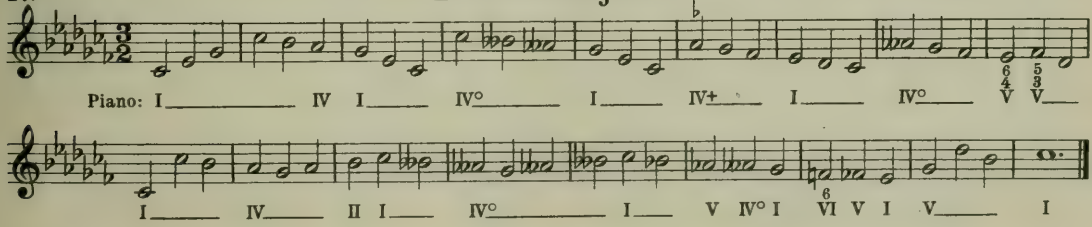
C. SOL♭ Majeur

16.



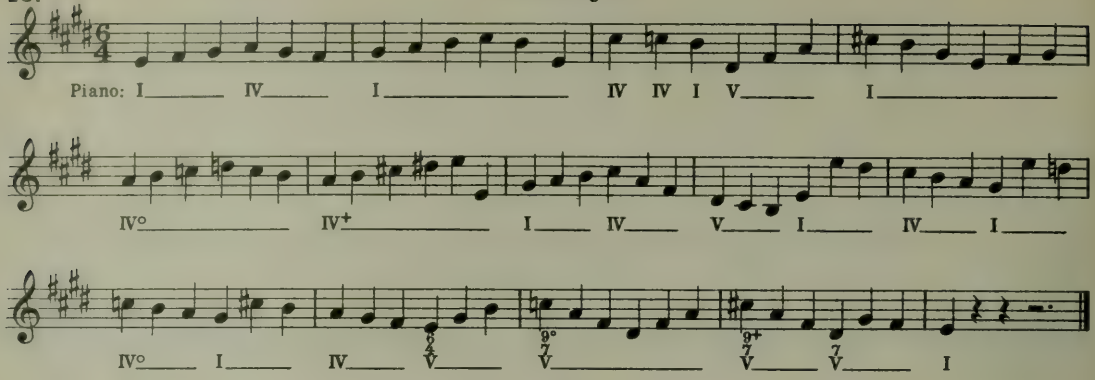
D. UT♭ Majeur

17.

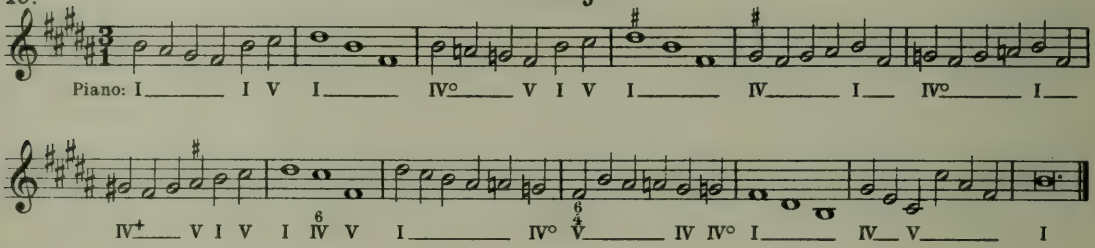


*) La signification de ces chiffrages a été donnée dans les volumes précédents (VII - VIII). Voir aussi p. 37 du présent volume.

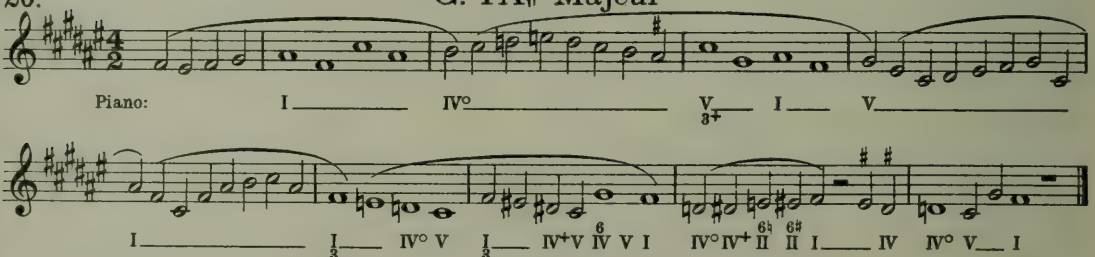
18. E. MI Majeur



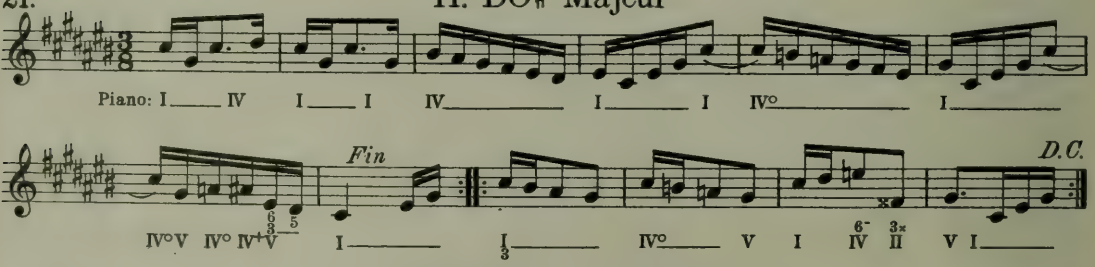
19. F. SI Majeur



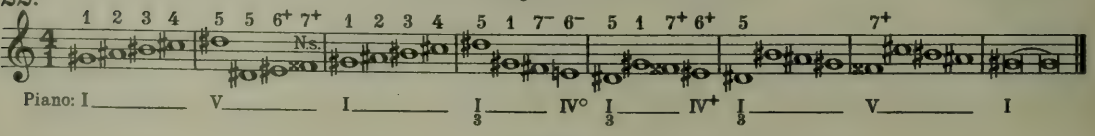
20. G. FA♯ Majeur



21. H. DO♯ Majeur



22. I. SOL♯ Majeur (incidentel)

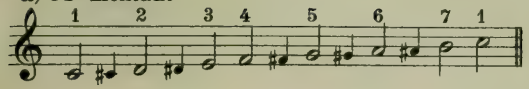


48me PARTIE

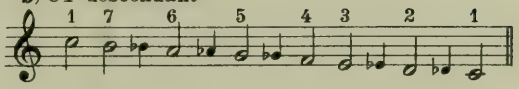
Gammes chromatiques

23.

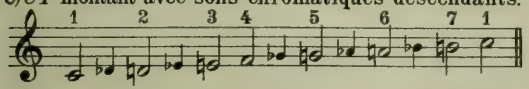
a) *UT* montant



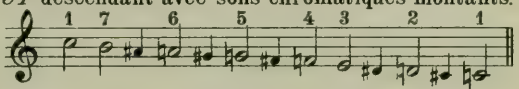
b) *UT* descendant



c) *UT* montant avec sons chromatiques descendants.



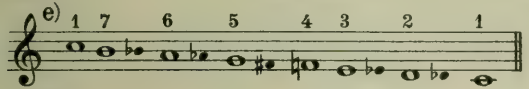
d) *UT* descendant avec sons chromatiques montants.



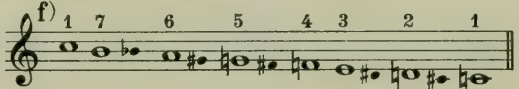
Gammes d'UT à orthographe variable

24.

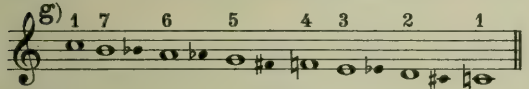
e)



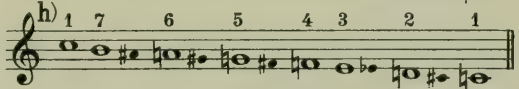
f)



g)



h)

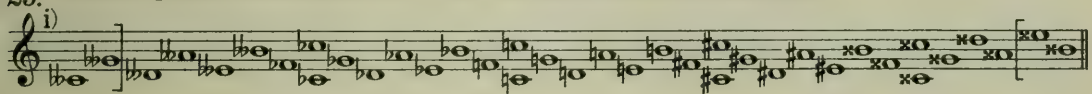


etc.

Ces gammes se construisent généralement d'après l'échelle des quintes.

25. L'échelle générale des quintes (= 4tes) est: (on néglige les 2 sons entrêmes.)

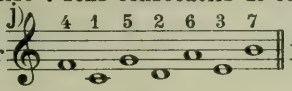
i)



Le ton Majeur utilise 7 sons consécutifs de cette échelle. Limites: degrés IV et VII.

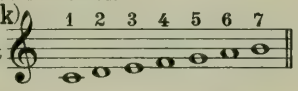
Par exemple: *UT* Majeur

j)



En ordre mélodique montant

k)

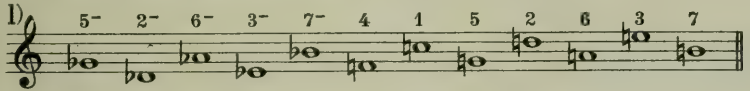


Exercice: chercher dans l'échelle générale plusieurs tons Majeurs: le 2me son à droite est la Tonique (limites IV-VII).

La gamme chromatique descendante utilise 12 sons de l'échelle générale. Limites: 5me degré baissé, 7me degré. Le 7me son à droite est la tonique.

26. Par exemple *UT* Majeur

l)

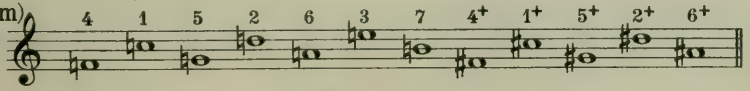


En ordre mélodique, voir ci-dessus b, c.

La gamme chromatique montante utilise 12 sons de l'échelle générale. Limites: 4me degré, 6me degré haussé.

27. Par exemple *UT* Majeur

m)

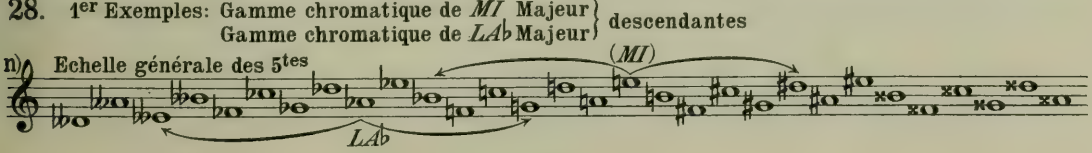


En ordre mélodique, voir ci-dessus a, d.

Exercices: chercher dans l'échelle générale des 5tes diverses gammes chromatiques montantes et descendantes.

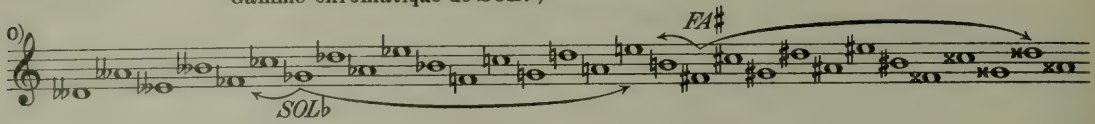
28. 1er Exemples: Gamme chromatique de *MI* Majeur } descendantes
Gamme chromatique de *LA*♭ Majeur }

n) Echelle générale des 5tes



29. 2me Exemples: Gamme chromatique de *FA* } montantes.
Gamme chromatique de *SOL♭* }

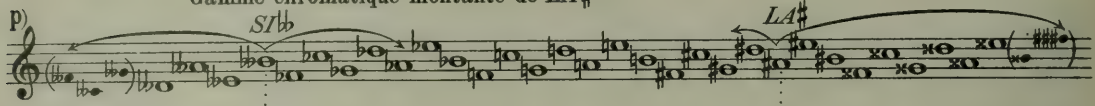
o)



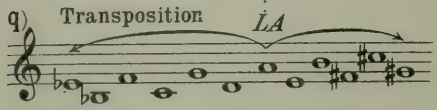
On transpose les gammes chromatiques qui dépassent l'échelle générale.

30. Exemples: Gamme chromatique descendante de *SI♭♭*
Gamme chromatique montante de *LA♯*

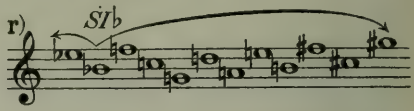
p)



q) Transposition



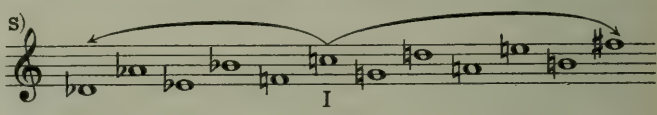
r)



Les gammes variables se construisent d'après l'échelle générale des quintes de cette façon:

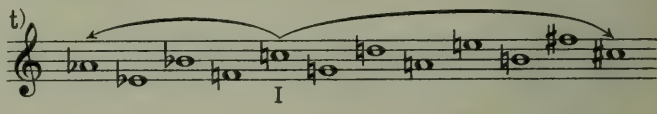
31. Limites: 2me degré baissé, 4me degré haussé. Tonique: 6me son à droite. En *UT*

s)



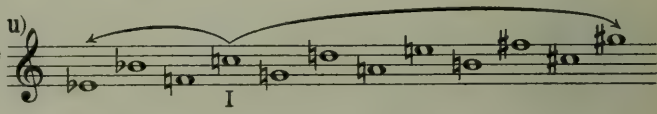
32. Limites: 6me degré baissé, 1er degré haussé. Tonique: 5me son. En *UT*

t)



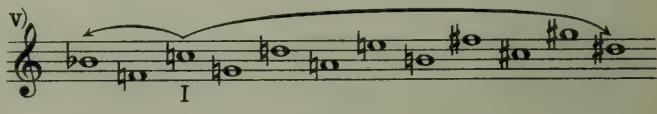
33. Limites: 3me degré baissé, 5me degré haussé. Tonique: 4me son. En *UT*

u)



34. Limites: 7me degré baissé, 2me degré haussé. Tonique: 3me son. En *UT*

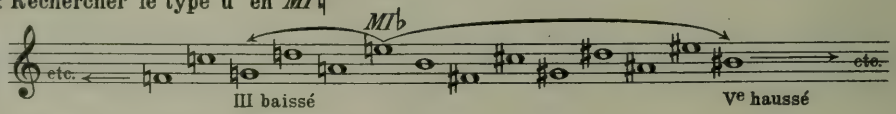
v)



Exercices: Rechercher quelques gammes chromatiques de ces divers types, par exemple:
type s, *LA*, *FA*, *RE♭*
type t, *SI♭*, *DO♯*
type u, *FA♯*, *MI♭*
type v, *SI*, *LA♭*

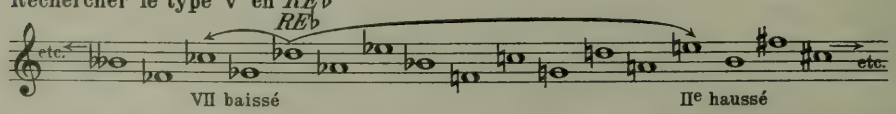
Exemple: Rechercher le type u en *MI♮*

35.



Rechercher le type v en *RE♭*

36.



Le présent ouvrage n'étant pas théorique, nous laisserons de côté les procédés de la formation des intervalles diatoniques, augmentés, diminués ainsi que la construction des accords. Cette étude est à paraitre dans un volume spécial auquel nous renvoyons (volume XI).

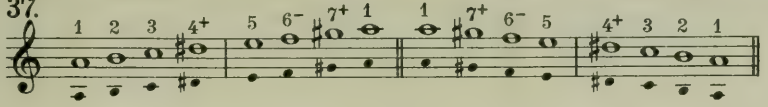
49me PARTIE

Gamme orientale ou tzigane

Les tziganes sont un peuple nomade, qui paraît d'origine orientale

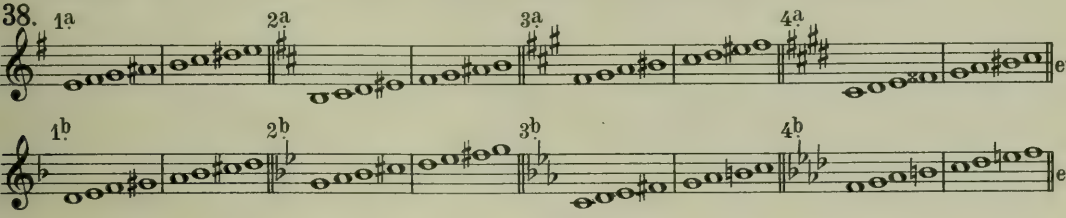
Elle se compose de 2 tétracordes supérieurs du système mineur dit harmonique, à seconde augmentée.

37.



Cette échelle est transposable à tous les degrés usités de l'échelle des 5tes générale.

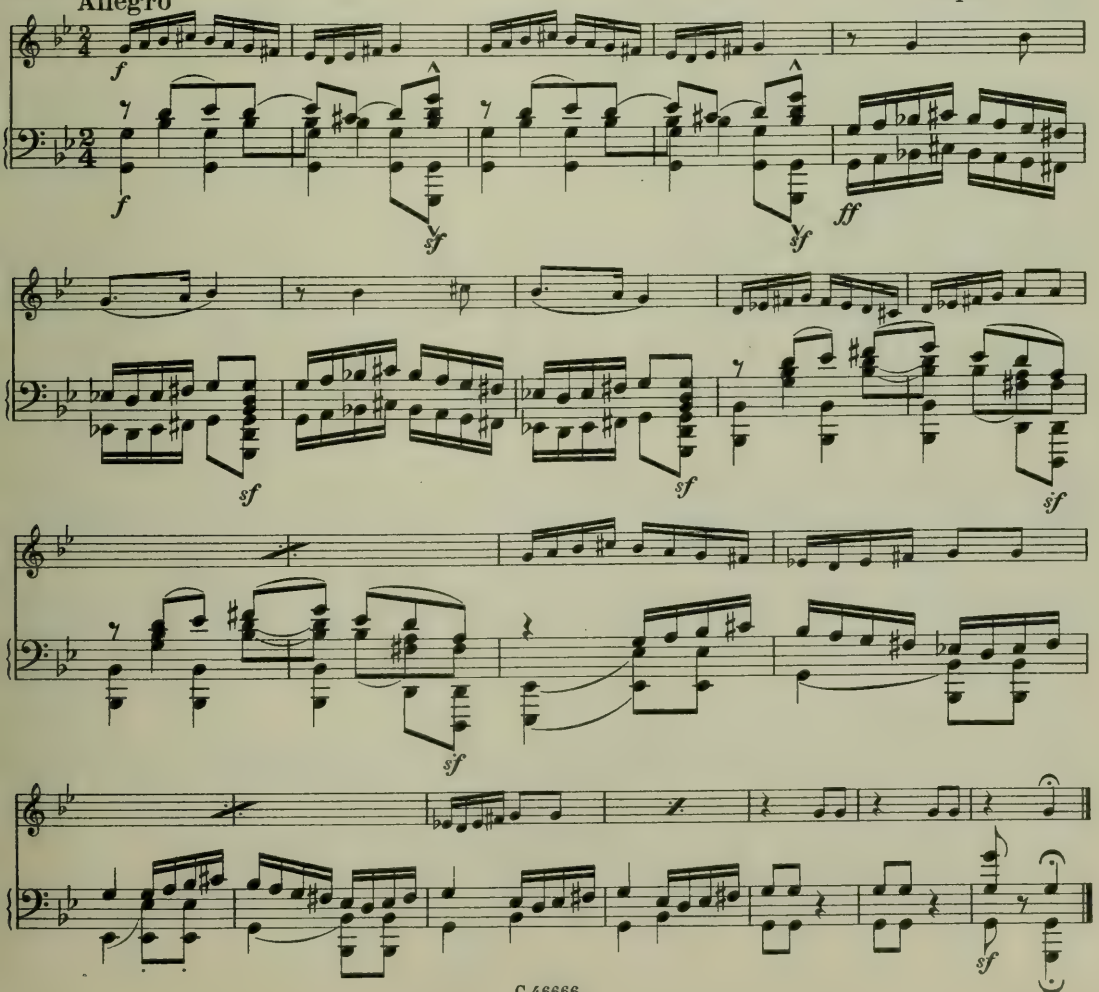
38.



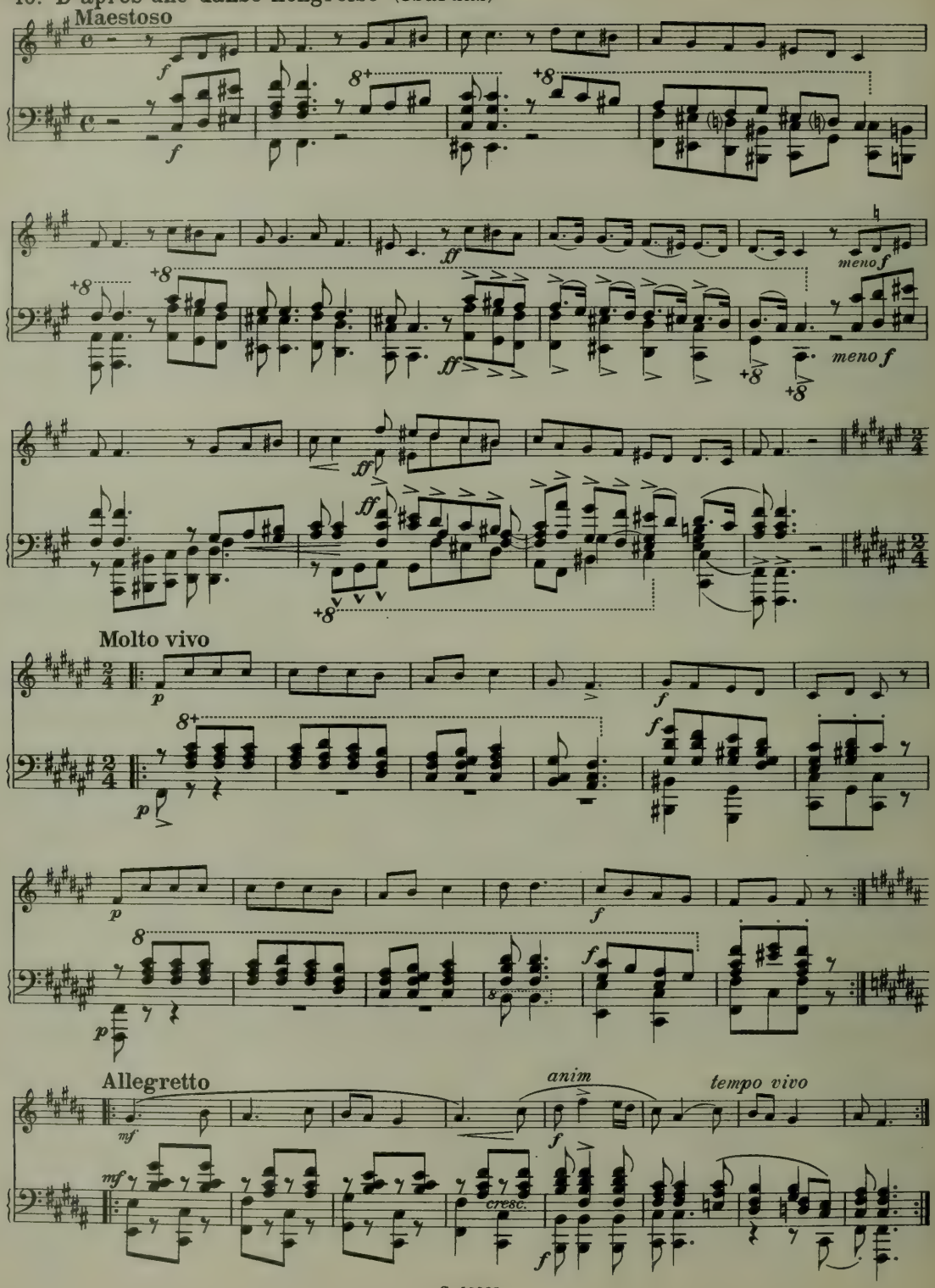
39. Ton 2b

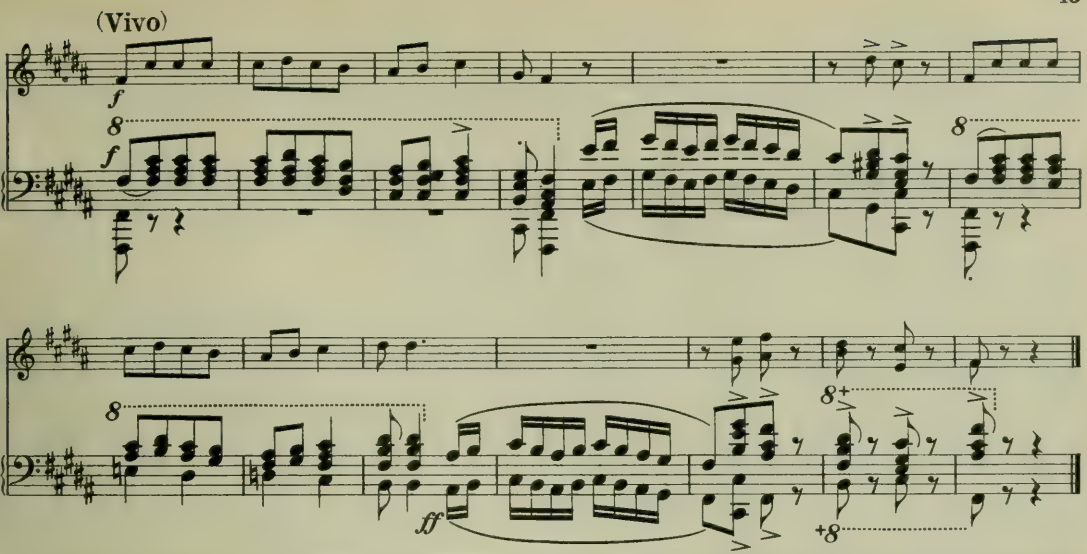
Allegro

D'après Glinka



40. D'après une danse hongroise (Csardàs)





La musique populaire hongroise (madgyare) est fortement influencée par la tzigane, comme d'ailleurs est influencé par la musique orientale tout pays des marches (Slavonie, Russie, etc.)

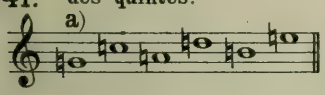
La tonalité orientale est beaucoup plus complexe que l'occidentale. Elle utilise notamment les quarts de ton. La gamme précitée n'en est qu'un spécimen entre une cinquantaine d'autres. En outre la musique orientale est souvent rythmée en 5, 7 et 10 temps. (Voir solfège sur des mesures asymétriques, Schott éditeur à Bruxelles).

Les diverses contrées orientales sont caractérisées chacune par une musique d'un caractère spécial; celle de la Chine est indubitablement la plus ancienne: elle est pentaphone, c'est-à-dire composeé sur une série de cinq sons.

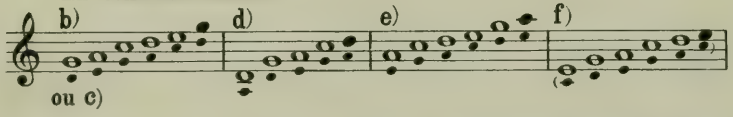
Gamme pentaphone chinoise

(Gamme défective)

41. Position dans l'échelle des quintes.



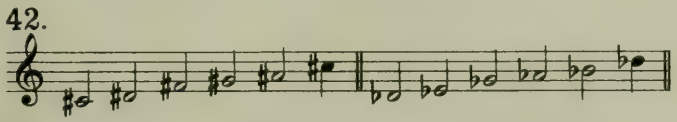
En sons successifs.



Quoique les règles de la théorie musicale chinoise n'admettent qu'un unique étalon sonore, qui paraît être d'un ton plus bas que les specimens a-f ci-dessus, ces échelles pentaphones sont fréquemment transposées dans la musique occidentale, lorsque celle-ci fait un emprunt à l'art de l'Empire du Milieu.

Les compositeurs français modernes affectionnent même l'échelle:

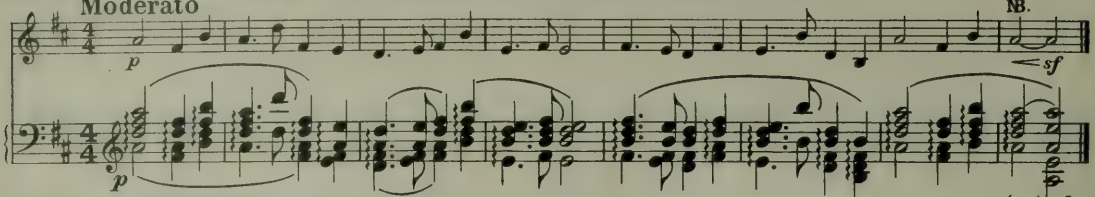
42.



qui emploie exclusivement les touches noires du clavier.

43. Qui chevauche ainsi un Coursier noir? Chanson mongole (Norma)

Moderato

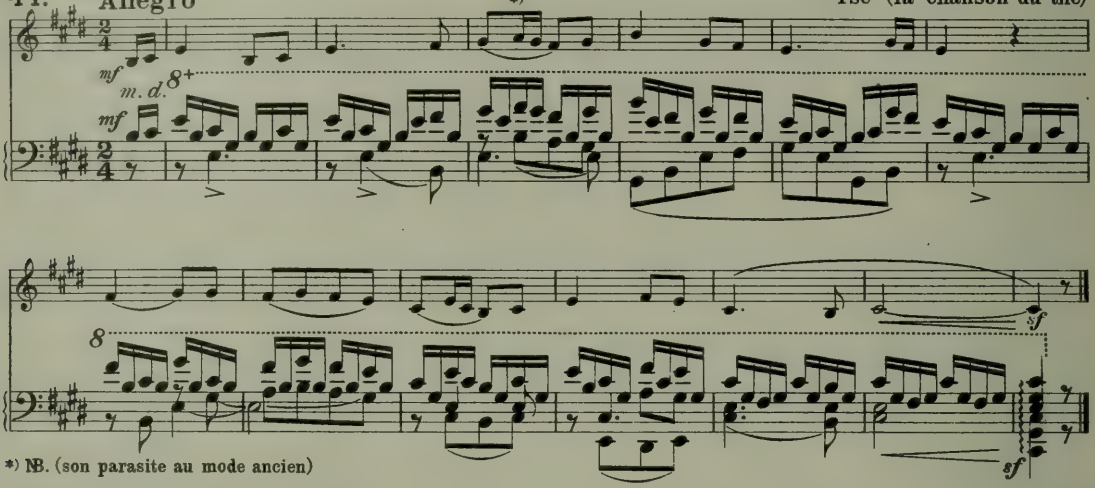


NB. Un <sf a presque toujours lieu sur la dernière note, dans les chants mongols.

44.

Allegro

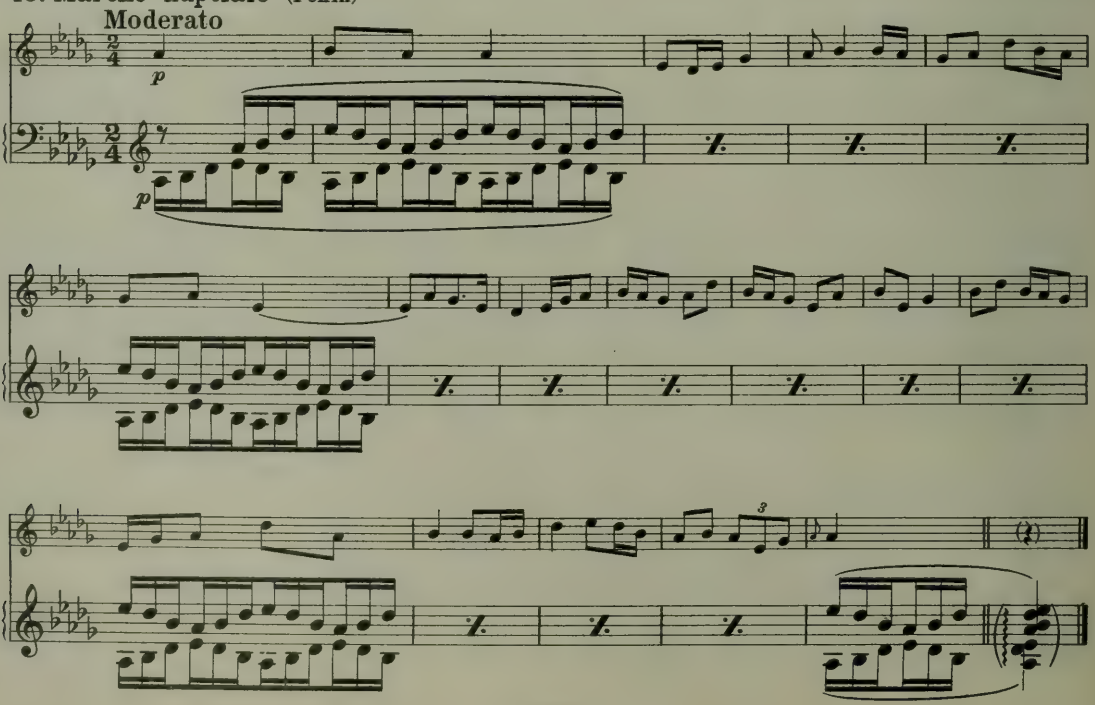
Tsé (la chanson du thé)



*) NB. (son parasite au mode ancien)

45. Marche nuptiale (Pékin)

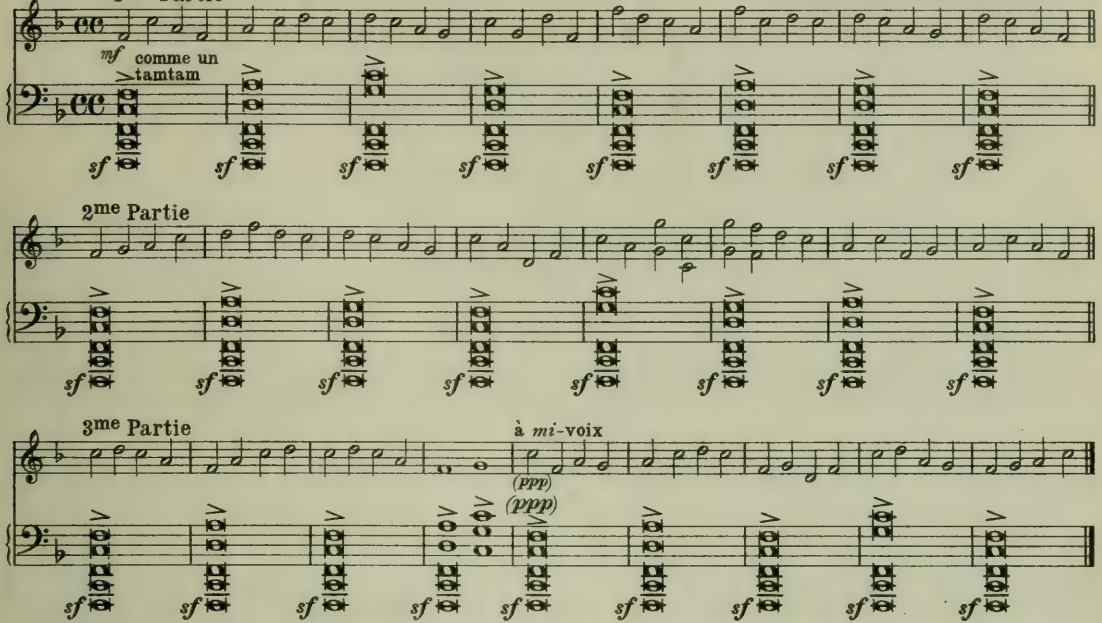
Moderato



46. Hymne en l'honneur des Ancêtres de l'Empereur

Sostenuto

La composition de cet hymne remonterait à 1122 avant J. C.

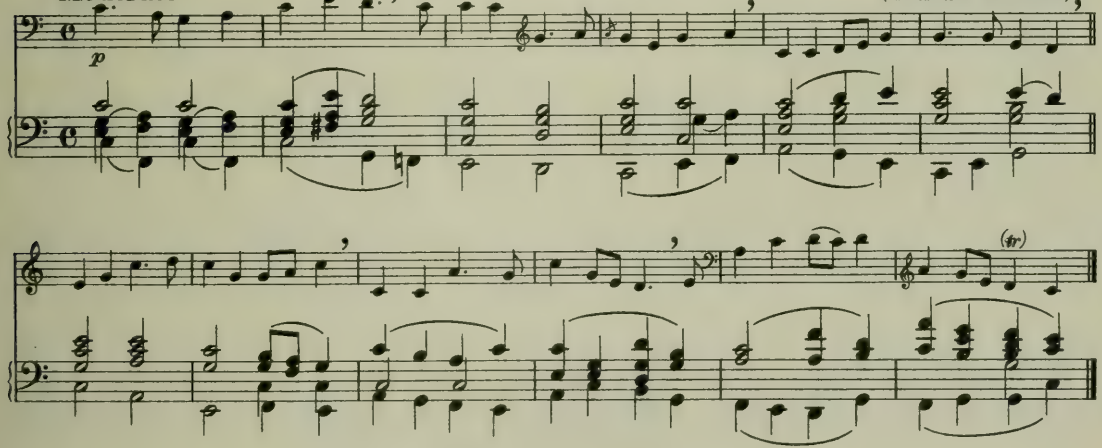


On retrouve les modes pentaphones dans certains vieux chants écossais et irlandais; toutefois les mélodies ont un caractère très différent des chinoises.

47. Mode d'UT-SOL (Hilda Song, Scots musical muséum, Johnson)

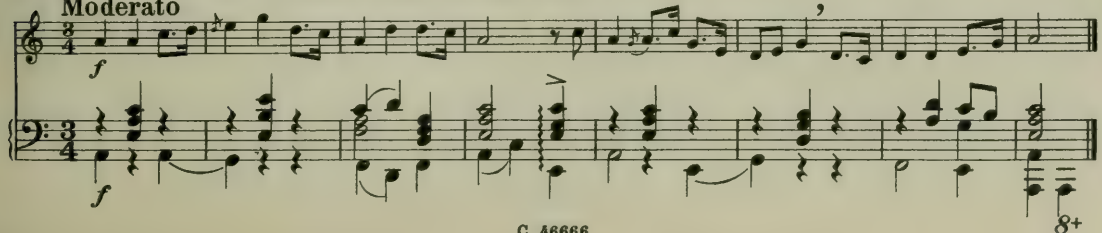
Cité par F. A. Gevaert, traité d'Harmonie (Lemoine éd. Paris),

Moderato



48. Mode de LA-MI (Hardy Knute, ouvrage cité)

Moderato



Modes antiques du Plain-chant

Les archéologues ont démontré que les premiers chrétiens chantaient en commun des hymnes empruntées à la musique de leur époque, auxquels ils adaptaient des paroles de circonstance. Ces hymnes se sont perpétuées oralement, elles durent, naturellement, s'altérer à la longue. Au VIe siècle, le Pape St Grégoire entreprit de les faire fixer par l'écriture; c'est ainsi qu'elles ont pu se conserver à peu près intactes depuis cette époque.

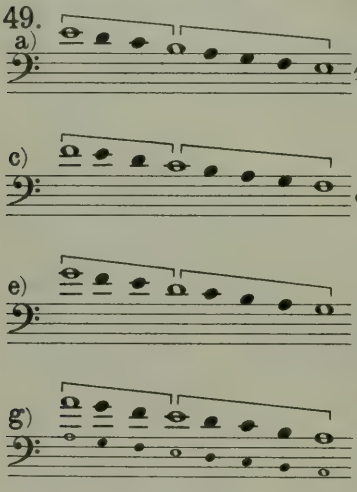
Les tons de ces chants sont empruntés à la théorie musicale grecque, qui était aussi celle des Romains de l'époque chrétienne primitive, les noms (des tons, ou modes) l'indique clairement. La théorie (grecque) se perdit lors des invasions pré-médievales et plus tard, dans le Haut Moyen-âge, les théoriciens la rétablirent d'après les vieux traités. Seulement, ces traités furent mal compris et la série tonale fut prise à rebours. D'où divergences entre les appelations grecques et celles des théoriciens du moyen-âge encore en usage actuellement.

Pour plus de détails, voir quelque histoire de musique, par ex. celle abrégeé, de Ch. Nef (Payot, éd. Paris) ou les études développées de F. A. Gevaert; S. Reinach (Payot, éd. Paris) Gastoué, etc.

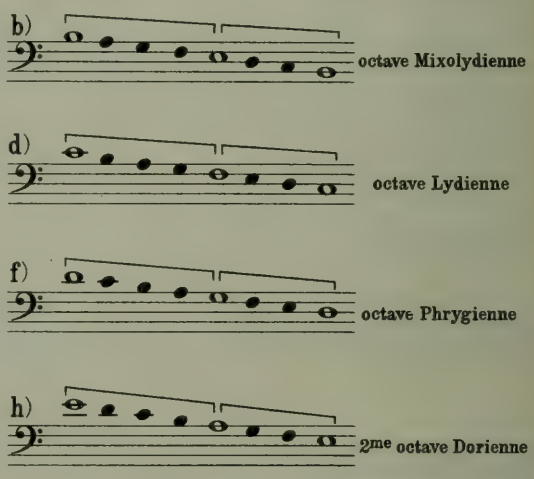
a) Les échelles modales primitives (grecques) prennent deux dispositions:

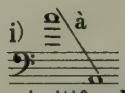
La disposition directe: 4te à l'aigu, 5te au grave

49.



La disposition inverse 5te à l'aigu, 4te au grave



L'étendue totale de ces 8 modes est donc de  qui est celle des voix d'homme, la musique primitive étant sourtout vocale. A ces tons primitifs, deux fondamentales nouvelles ont été ajoutées, (vers les siècles VII et VIII selon F. A. Gevaert): *UT* et *RÉ*.

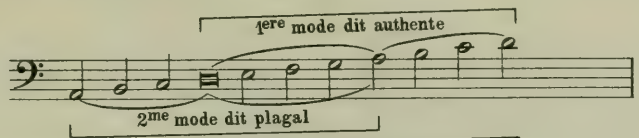
Le mode d'*UT - SOL* dériverait du mode de *FA* par abaissement du *si*♮ au *si*♭ (la „fausse relation" de triton *fa - si*♮ étant ainsi reduite à une quarte juste.) (Xe siècle.)

Le mode de *ré - la* ne figure pas dans les anciennes cantilènes de l'Eglise chrétienne; il doit son origine à une altération de mode de *la mi* dont le 6me degré a été haussé (F. A. Gevaert, la Melopée antique, page 92-93) (A. Hoste éd. Gand).

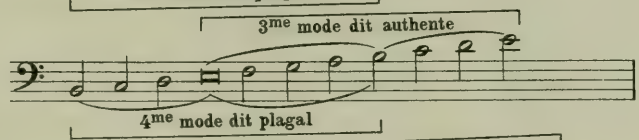
A remarquer que ce mode *la - mi* étant toujours transposé en *ré - la*, le 6me degré devenait de ce fait un *si*♮. Le signe ♭ est le premier indice chromatique apparu dans l'écriture musicale.

La musique liturgique (dite encore plain-chant ou musique grégorienne, du nom de son organisateur Grégoire-le-Grand, (540 † 604) emploie les échelles suivantes. La ☰ indique la finale théorique.

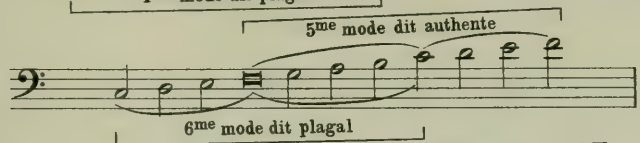
50. a) Protus



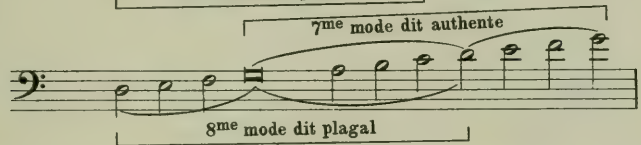
b) Deuterus



c) Tritus



d) Tetrardus



L'échelle authente correspond à la directe grecque; la plagale à la disposition inverse. (**Plagal** signifie: **oblique à cause de la position de ce ton par rapport à l'authente.**) Mais les théoriciens sont d'avis que cette division en 8 modes, datant du Xe siècle, est tout à fait artificielle. (D. Aug. Gatard, la musique grégorienne, H. Laurens, éd. Paris) De son coté, Am. Gastoué (l'art grégorien F. Alkan éd. Paris) donne*) des échelles grégoriennes qui ne concorde pas avec la précédente mais est conforme à la pratique.

51.

a) Protus	authente:	Iere	ton	finale	*ré*,	teneur	*la*,	étendue	*ré* à *ré*,
	plagale:	IIme	„	„	*la*,	„	*ut*,	„	*mi* à *mi*,
b) Deuterus	authente:	IIIme	„	„	*mi*,	„	*si*,	„	*mi* à *mi*,
	plagale:	IVme	„ (1ère espèce)	„	*mi*,	„	*la*,	„	*mi* à *do*,
			(2me espèce)	„	*si*,	„	*ré*,	„	*sol* à *ré*,
c) Tritus	authente:	Vme	„	„	*fa*,	„	*ut*,	„	*fa* à *fa*,
	plagale:	VIme	„	„	*ut*,	„	*mi*,	„	*sol* à *sol*,
d) Tetrardus	authente:	VIIme	„	„	*sol*,	„	*ré*,	„	*sol* à *sol*,
	plagale:	VIIIme	„	„	*sol*,	„	*ut*,	„	*ré* à *ré*,

Le mot **teneur** désigne ici la dominante, c'est-à-dire le son qui apparaît le plus fréquemment.

Selon D. Gatard, la dominante des modes authentes est la quinte de la finale, même du 3me ton, qui parait être *ut*, mais qui est tout de même *si*, un *si* attiré par la note supérieure *ut*, lequel a fini par le remplacer. Le même musicologue dit que la dominante des modes plagaux est variable:

les tons II - VI l'ont à la 3me de le finale;

de même le VIII l'aurait en primitivement à la 3me lui aussi; l'*ut* a fini par l'emporter, comme pour le 3me.

Le IVe ton a pour dominante tantôt *la* tantôt *sol*. (Dom G., ouv. cité)

Le Dr K. Weinmann (La musique d'Eglise, traduit par P. Landormy, Lib. Delaplane, éd. Paris, 1912) écrit que des échelles plus chromatiques étaient**) déjà en usage, mais que par des transpositions il était possible de se passer des sons altérés; le *si*♭ seul subsista. Ces transpositions, selon le même, amènent aussi d'autres finales que les théoriques indiquées un tableau d (voir encore ci-avant, après l'ex. 49.

*) [un tableau] **) [anciennement]

Enfin, les noms grecs des modes se classent comme suit donc, comme nous l'avons dit plus haut, à l'inverse des modes grecs primitifs, sauf pour le Lydien, qui concorde.

52.

I.	Protus authenticus	*RE - ré*	Dorius (Dorien)	finale *RE*
II.	Protus plagius (plagal)	*LA - la*	Hypodorius (Hypodorien)	
III.	Deuterus authenticus	*MI - mi*	Phrygius (Phrygien)	finale *MI*
IV.	Deuterus plagius	*SI - si*	Hypophrygius (Hypophrygien)	
V.	Tritus authenticus	*FA - fa*	Lydius (Lydien)	finale *FA*
VI.	Tritus plagius	*UT - ut*	Hypolydius (Hypolydien)	
VII.	Tetrardus authenticus	*SOL - sol*	Mixolydius (Mixolydien)	finale *SOL*
	Tetrardus plagius	*RE - ré*	Hypomixolydius (Hypomixolydien)	

53.

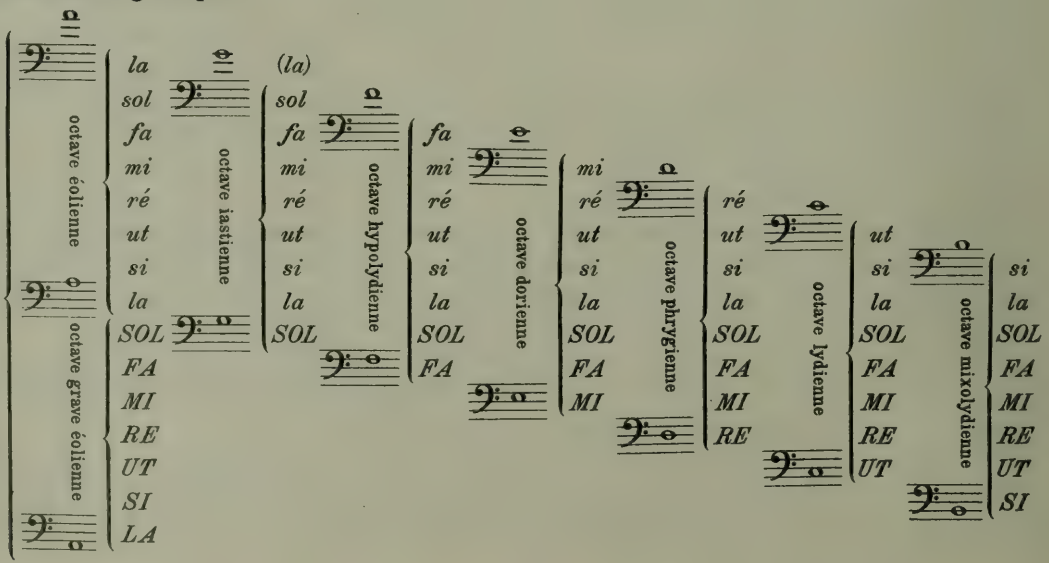
C'est à dire que

le Dorien	grec	devient	le	Phrygien	du	plain -	chant;
le Mixolydien	„	„	„	Hypophrygien	„	„	„
l'Hypolydien	„	„	„	Lydien	„	„	„
le Lydien	„	„	„	Hypolydien	„	„	„
l'Iastien ou hypophrygien	„	„	„	Mixolydien	„	„	„
le Phrygien	„	„	„	Hypomixolydien	„	„	„

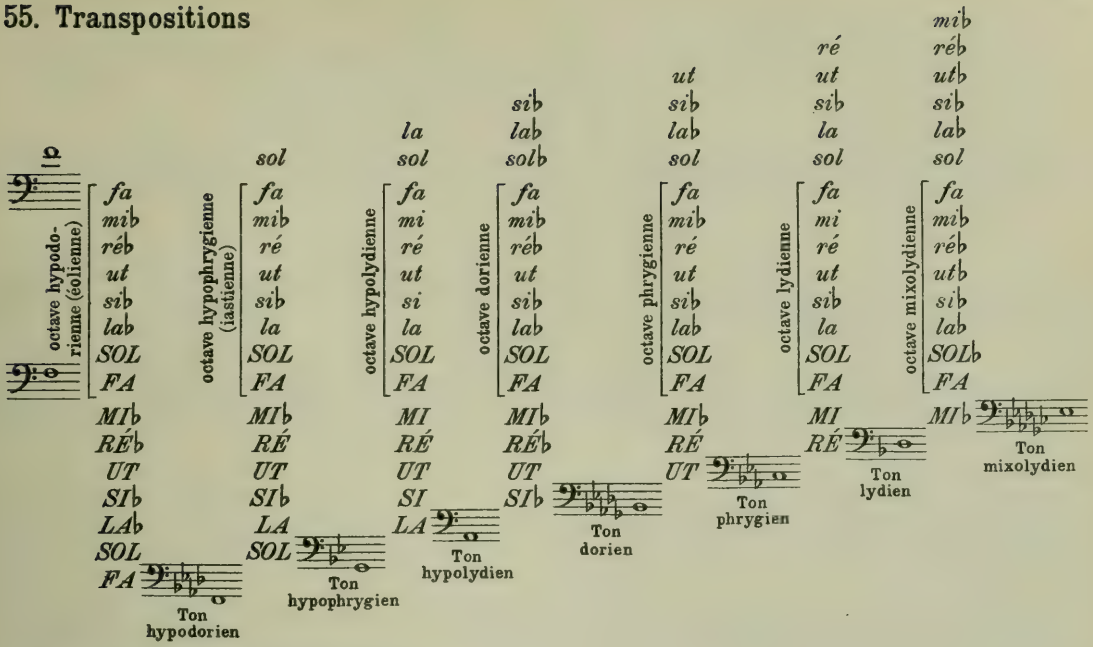
Le mode Eolien grec et son correspondant, le mode Dorien 2me forme n'avaient pas de correspondants dans la musique grégorienne, pas plus que la musique grecque n'avait le mode de *RE* (1er et 2me tons du plain chant), selon Gevaert, ce dernier ton serait postérieur à l'époque du Charlemagne et les cantilènes (dans ce ton) auraient été jointes à celles du ton de *LA* (dans le 1er ton mode ecclesiastique) (Gevaert, Harmonie, Lemoine éd. Paris).

Le musicologue F. A. Gevaert indique comme suit la transposition des échelles musicales grecques. (Le Mélopée antique, Ad. Horte, èd. Gand.)

54. Echelles grecques.



55. Transpositions



Dans la pratique, les tons se transposent:

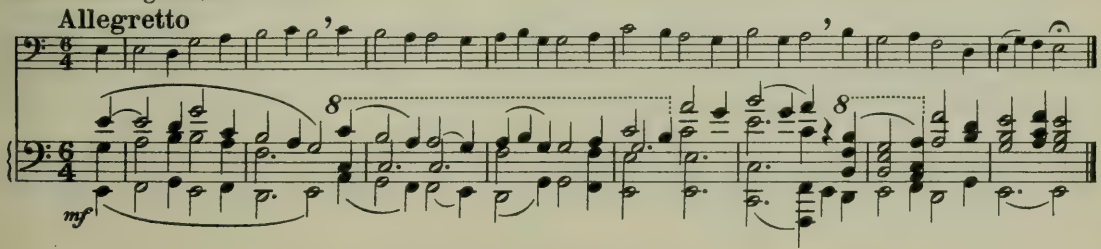
Le 2me ton en *fa*♯ (♯♯♯);
parfois en *sol* (♭♭);
le 3me ton en *mi*♯ sans *ré*♯ (♯♯♯);
le 4me ton en *mi* sans ♮;
le 5me ton en *RE* (♯♯) on ajouté le *sol*♯ incidentellement;
le 6me ton en *FA* (♭);
le 7me ton en *SOL* (♯);
le 8me ton en *MI* (♯♯♯, le *ré*♯ ajouté incidentellement).

Exercices de lecture musicale dans les modes anciens

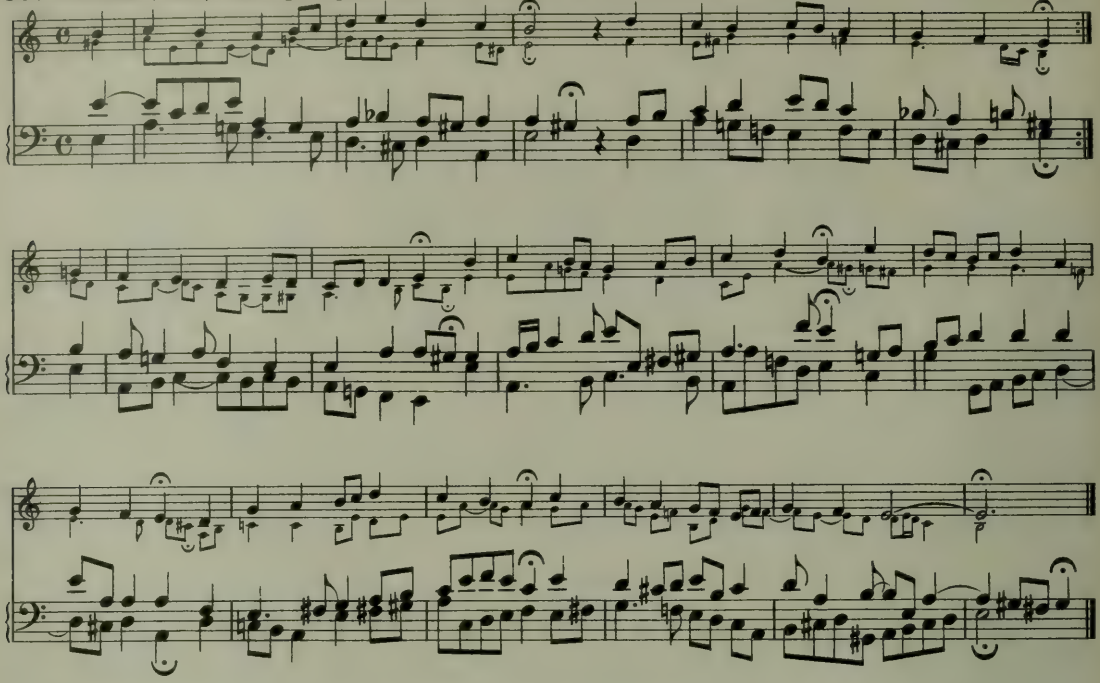
Le plain-chant ou musique d'église s'écrit généralement sur une portée de 4 lignes, avec des figures de notes spéciales, plus ou moins conformes à la notation primitive.

56a. Hymne ambrosien Aeterna Christi... reconstitué en sa forme primitive par F. A. Gevaert, c'est à dire que les notes probablement ajoutées au cours des siècles ont été élaguées. L'accompagnement est fantaisiste, quoique de forme archaïque. „Les modes antiques ne se prêtent guère aux revêtements harmoniques." (F. A. Gevaert.)

Mode dorien grec (3me ton eccl.)

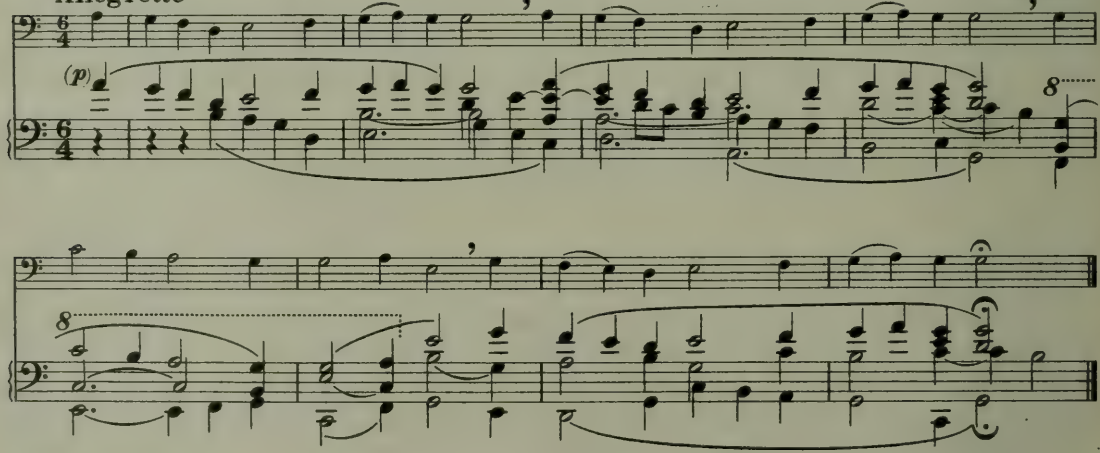


56b Choral (1524) mode phrygien ecclés (en réalité Dorien grec) (3me ton) Harmonisation de J. S. Bach.



57. Hymne ambrosien O lux beata Trinitas reconstitué par F. A. Gevaert. Mode iastien grec (8me ton) ecclés.

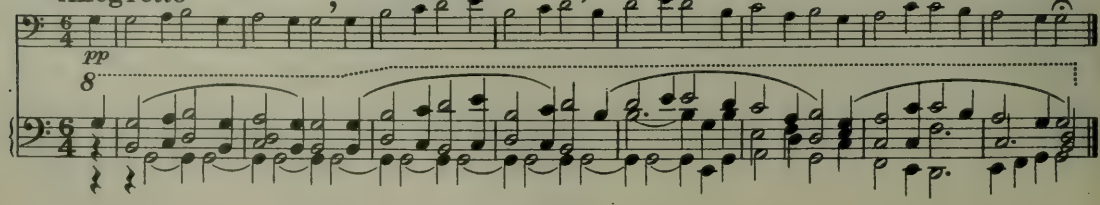
Allegretto



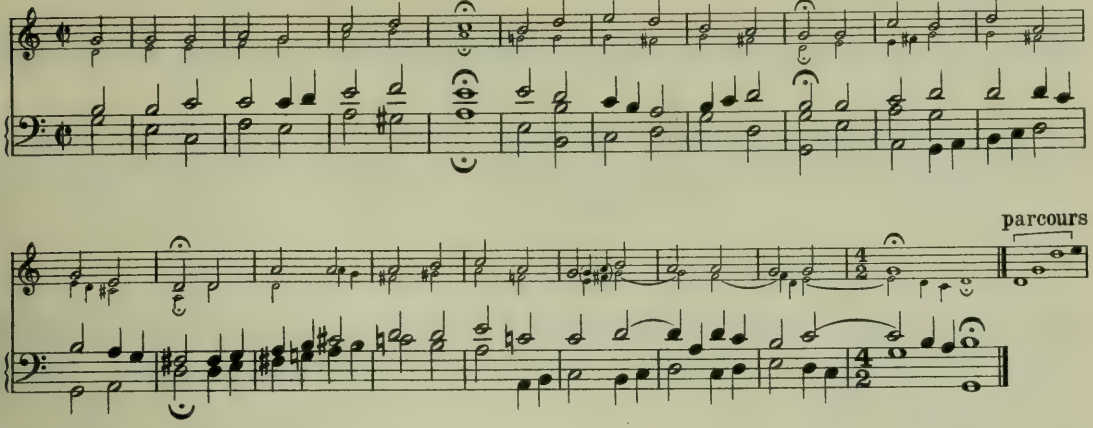
Autre exemple:

58. Hymne du XIIIe siècle reconstitué par F. A. Gevaert. Iastien (i. normal) (11e ton).

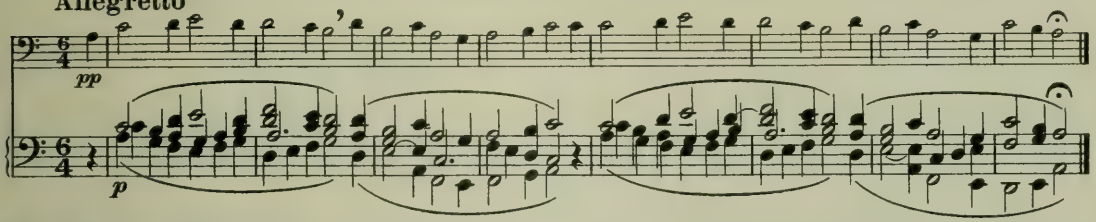
Allegretto



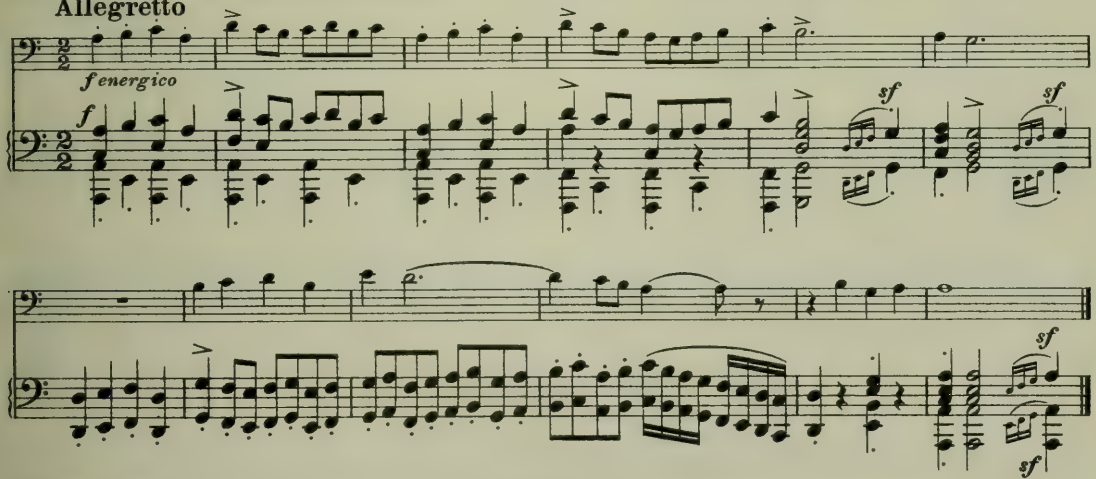
59. Choral (1624) en mode Mixolydien ecclés (8me ton) en réalité, mode Phrygien grec.
Harmonisation de J. S. Bach.



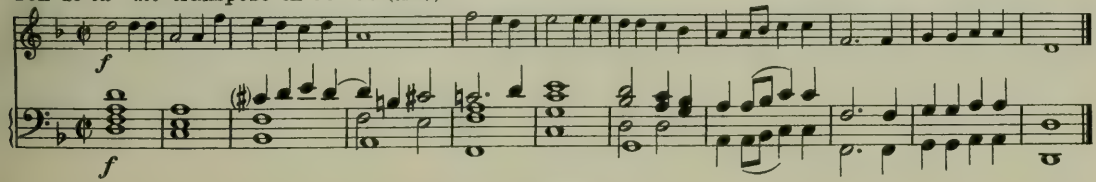
60. D'après un manuscrit du XVe siècle reconstitué par F. A. Gevaert. Mode Eolien 10e ton écclésias.
Allegretto



61. Marche fantaisiste. Mode Eolien.
Allegretto



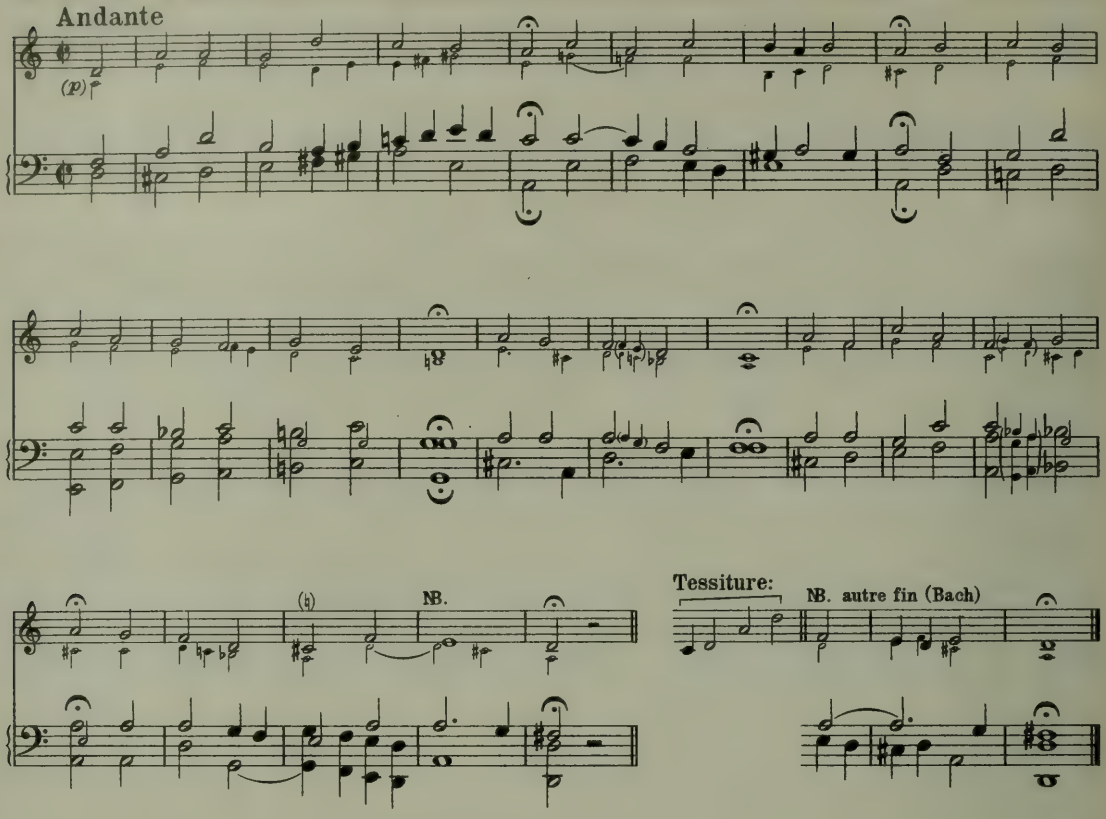
62. Vive Henry quatre, chant français du XVIe siécle
Ton de *la - mi* transposé en *ré - la* (un ♭)



63. Choral en mode dit Dorien ecclésiastique, (1ere mode) Date de 1524

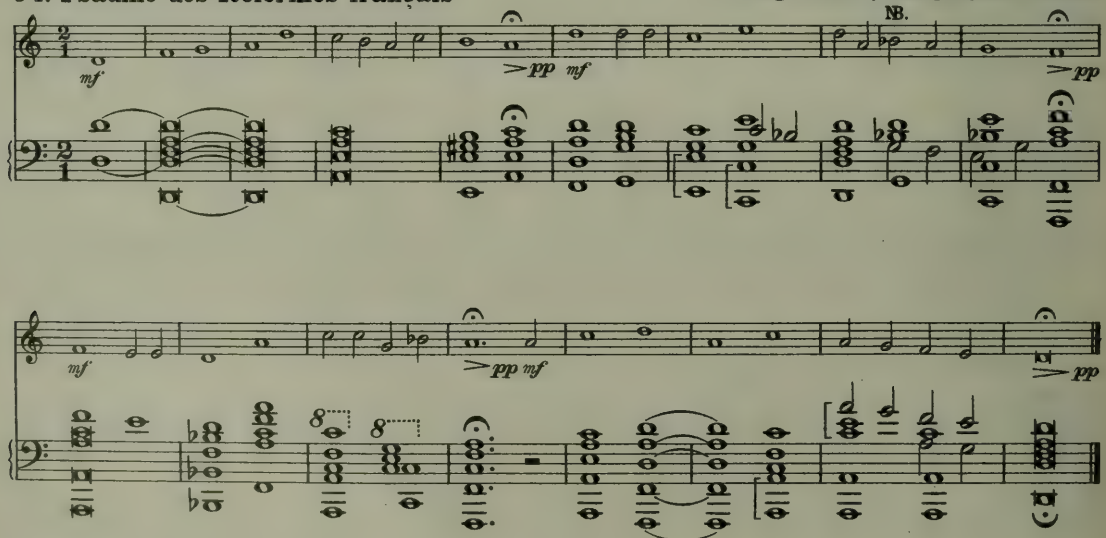
Harmonisation de J. S. Bach.

Andante



64. Psaume des Réformés français

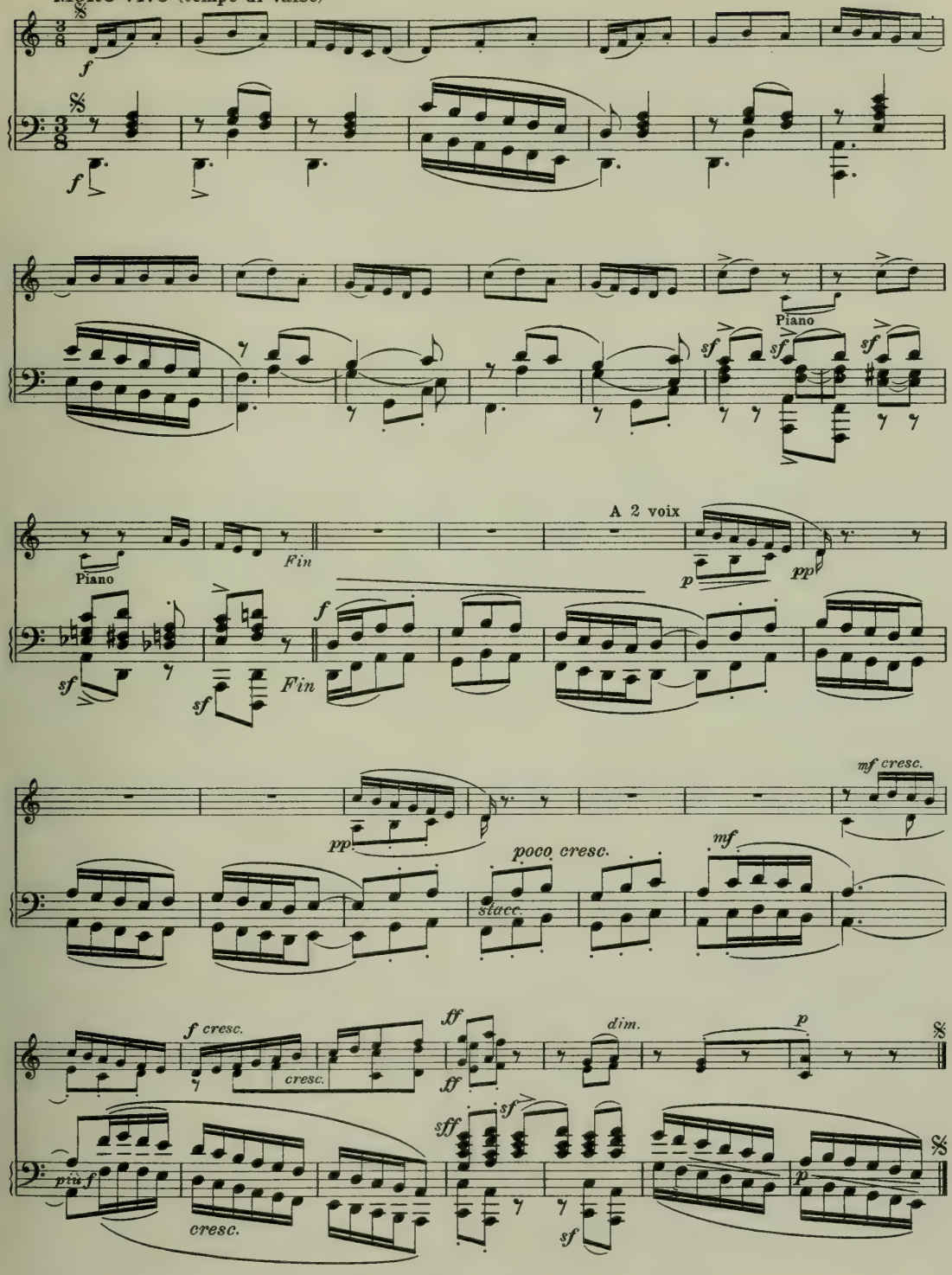
Psaume de Marot.
(J. S. Bach harmonise cette mélodie en „air," **der Tag ist hin,** avec quelques variantes.)



NB. Le *sib* pour amener le ton de *FA* (Anomalie quant au ton de *ré-la*)

65. Danse fantaisiste imitée de la Bourrée auvergnate

Molto vivo (tempo di Valse)



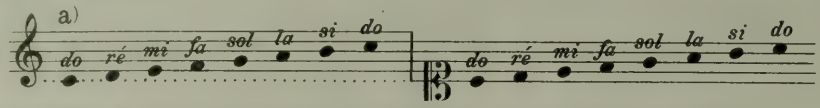
50me PARTIE

Etude des clés d'UT

I. Clé d'UT1 (1ère ligne)

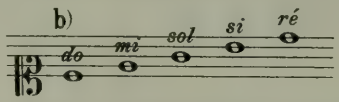
La connaissance de la clé d'*ut*1 s'acquiert assez rapidement si l'on se représente sa position relativement à la clé de *sol*.

66. a)



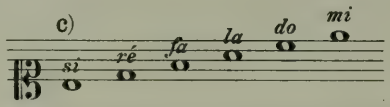
L'on s'exercera d'abord à nommer les notes situées sur les lignes de la portée:

b)



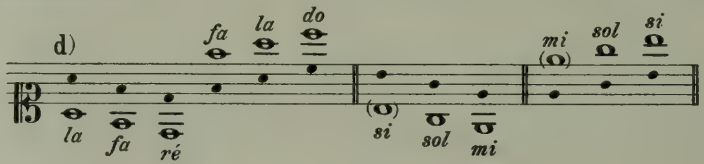
puis l'on passera aux notes situées entre les lignes, plus celles au dessous de la portée et celles au-dessus.

c)



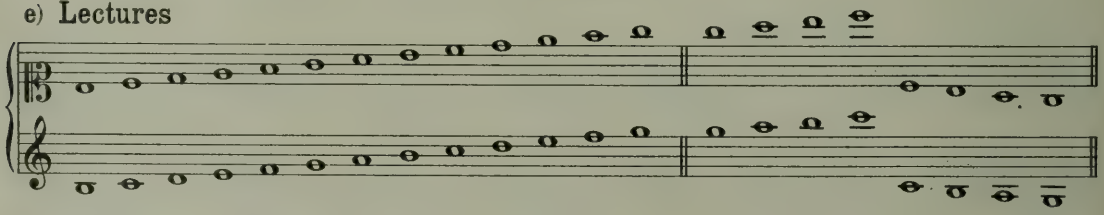
Quand on pourra nommer toutes ces notes sans hésitation, on y ajoutera quelques unes nécessitant des lignes additionnelles:

d)



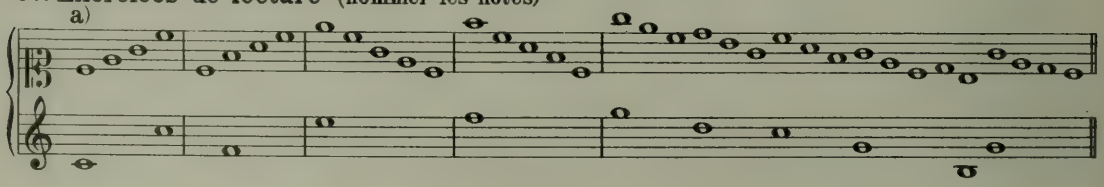
Ce procédé peut s'appliquer à l'étude de toute espèce de clé.

e) Lectures

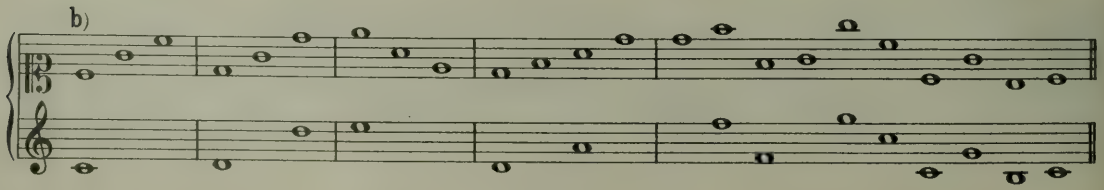


67. Exercices de lecture (nommer les notes)

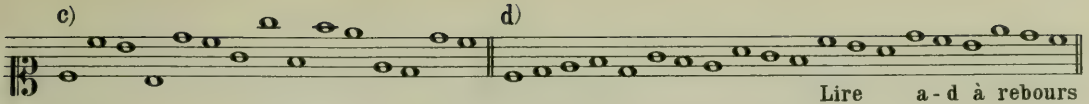
a)



b)

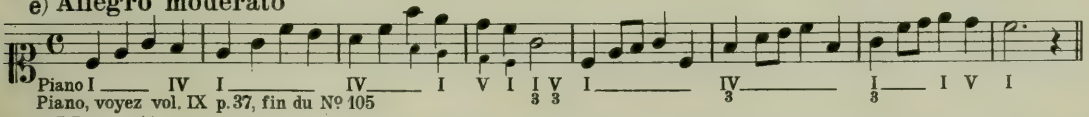


c) d)

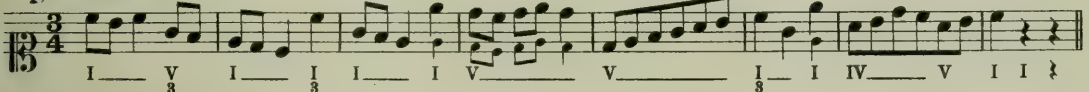


Mesuré

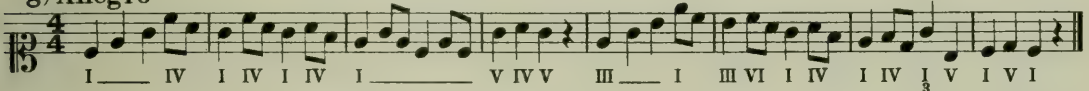
e) **Allegro moderato**



f) **Menuetto**



g) **Allegro**



A. Travail écrit (indispensable!)

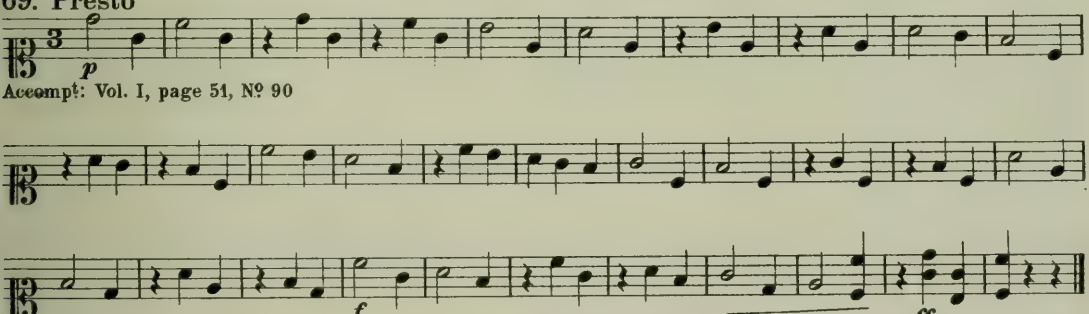
Transposer en clé d'*ut*[1] un grand nombre de leçons 𝄞 ou 𝄢 des volumes I à VIII.

B. Solfège, (répéter 3 à 4 fois les leçons courtes)

68.

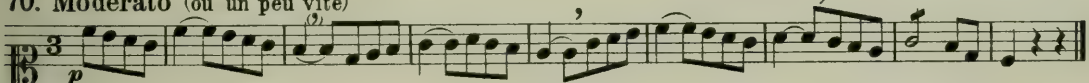
Accompagnement: Vol. I, page 15, Nº 20

69. **Presto**



Accompt: Vol. I, page 51, Nº 90

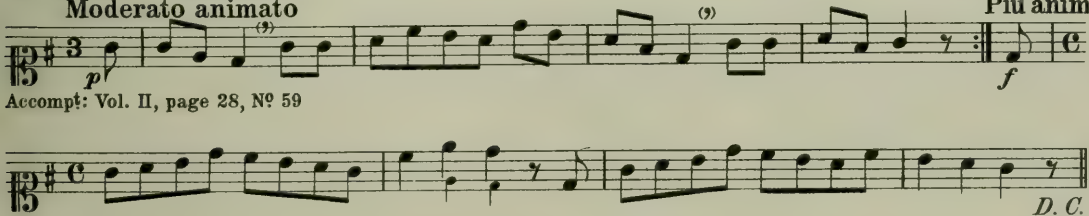
70. **Moderato** (ou un peu vite)



Accompt: Vol. II, page 7, Nº 10

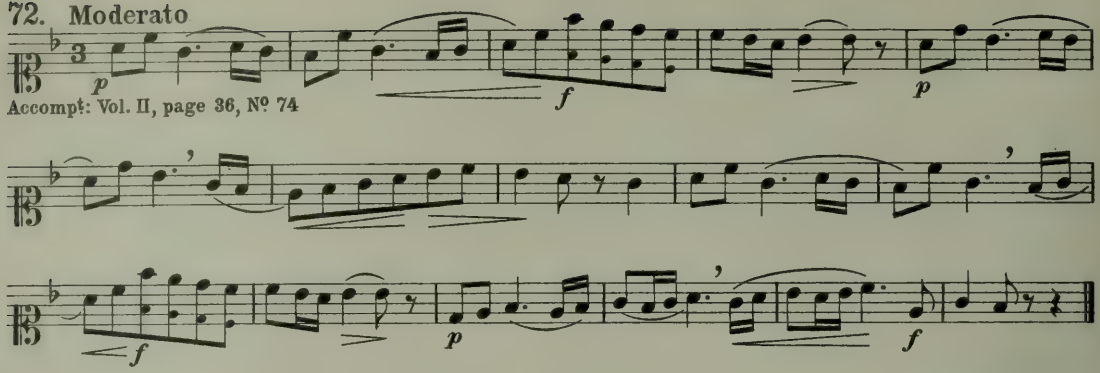
71. **Mélodie écossaise**

Moderato animato



Accompt: Vol. II, page 28, Nº 59

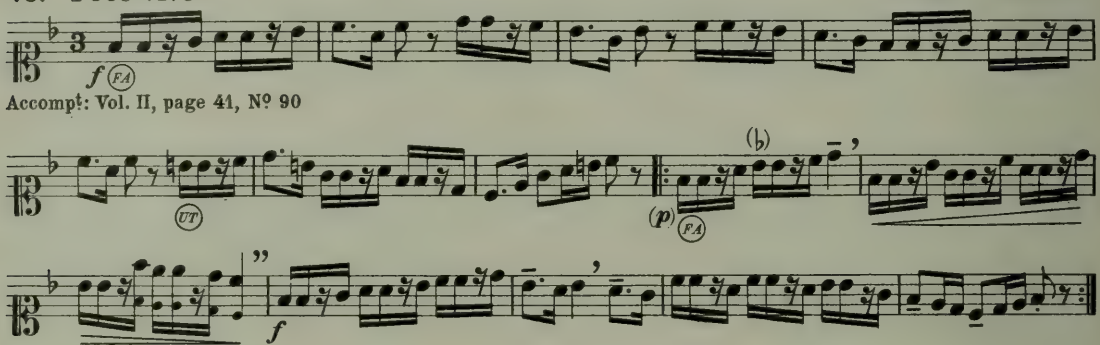
72. Moderato



Accompt: Vol. II, page 36, Nº 74

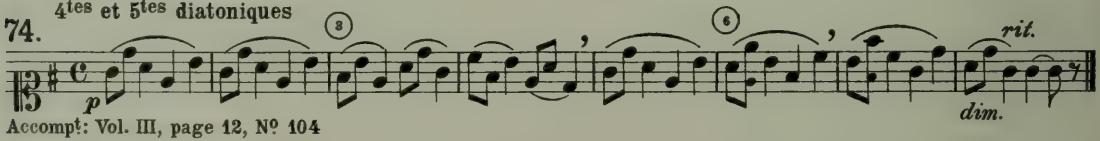
73. Poco vivo

D'après Meyerbeer



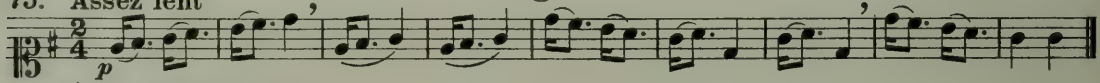
Accompt: Vol. II, page 41, Nº 90

74. 4tes et 5tes diatoniques



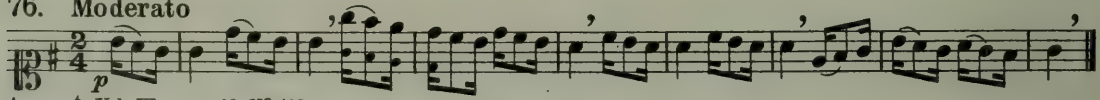
Accompt: Vol. III, page 12, Nº 104

75. Assez lent



Accompt: Vol. III, page 15, Nº 112

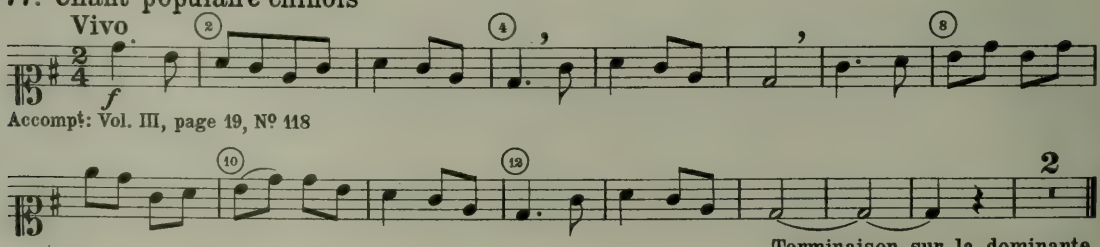
76. Moderato



Accompt: Vol. III, page 16, Nº 113

77. Chant populaire chinois

Vivo

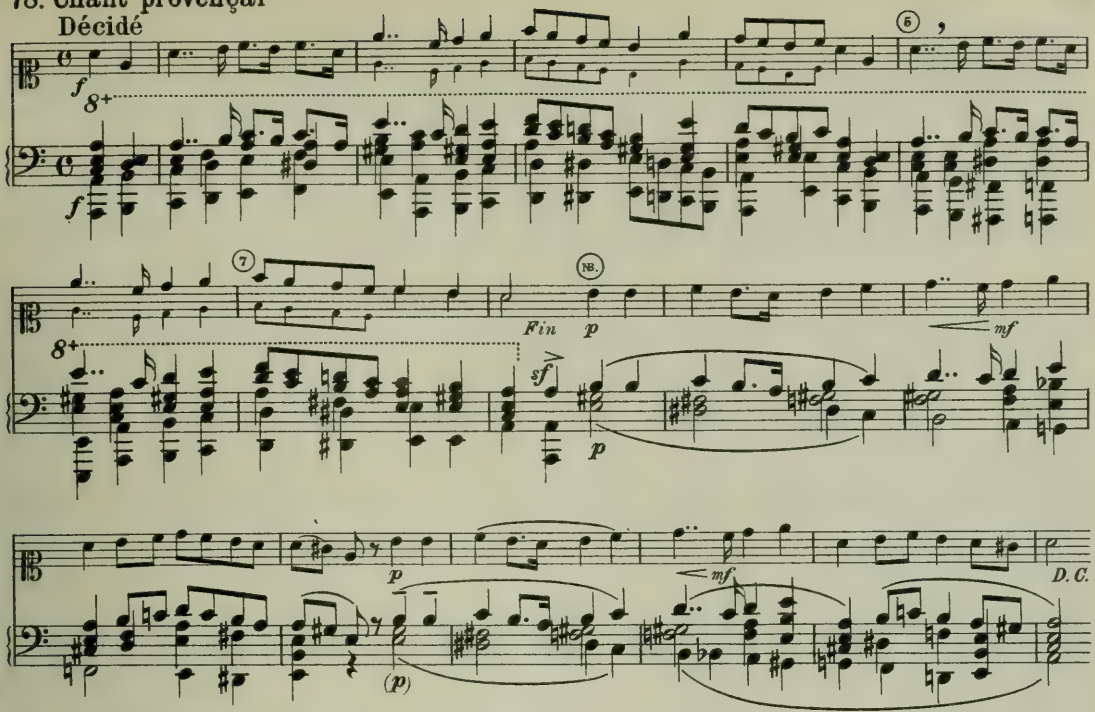


Accompt: Vol. III, page 19, Nº 118

Terminaison sur la dominante.

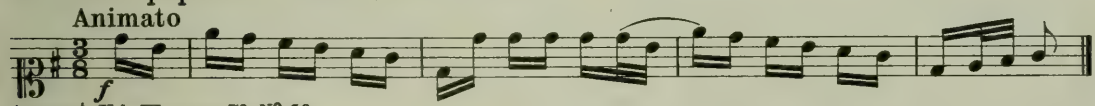
78. Chant provençal

Décidé



79. Chant populaire russe (Recueil M. B. K.)

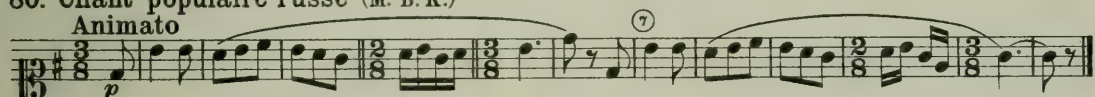
Animato



Accompt: Vol. III, page 79, Nº 56

80. Chant populaire russe (M. B. K.)

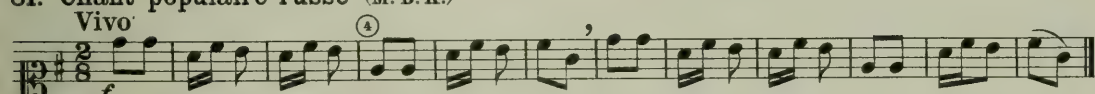
Animato



Accompt: Vol. III, page 80, Nº 58

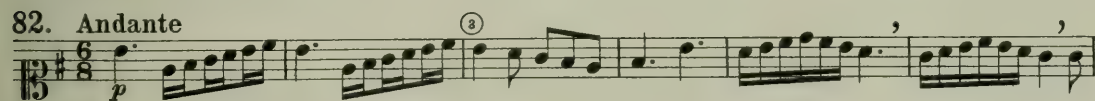
81. Chant populaire russe (M. B. K.)

Vivo

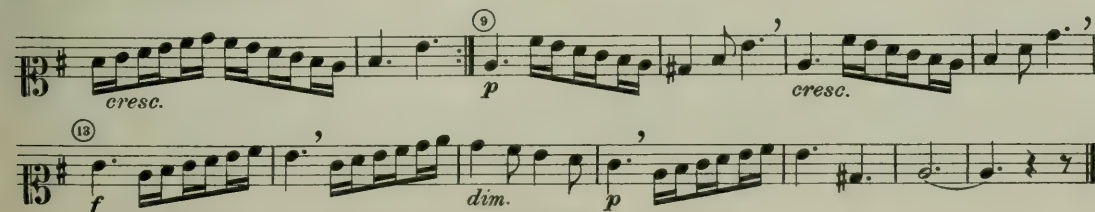


Accompt: Vol. III, page 82, Nº 60

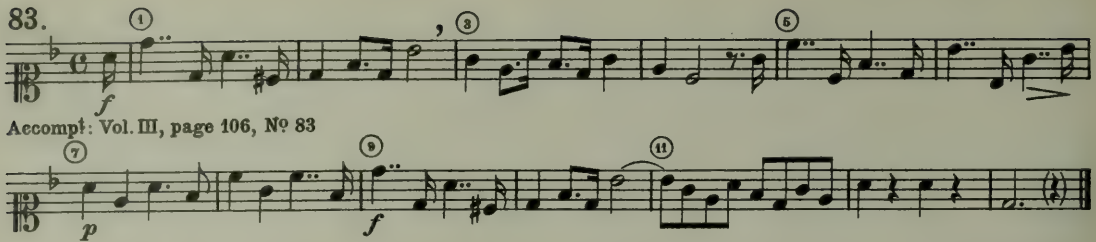
82. Andante



Accompt: Vol. III, page 86, Nº 62

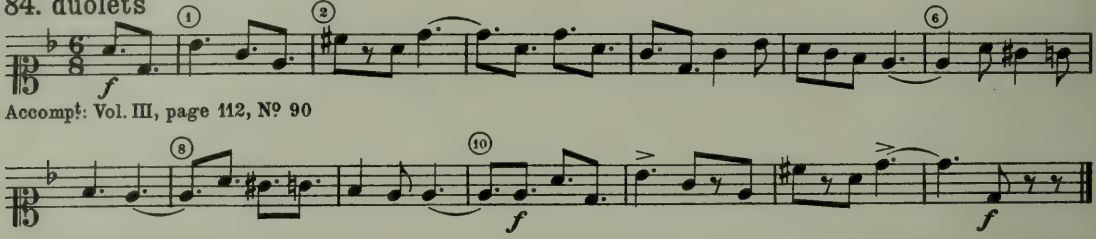


83.



Accompt: Vol. III, page 106, Nº 83

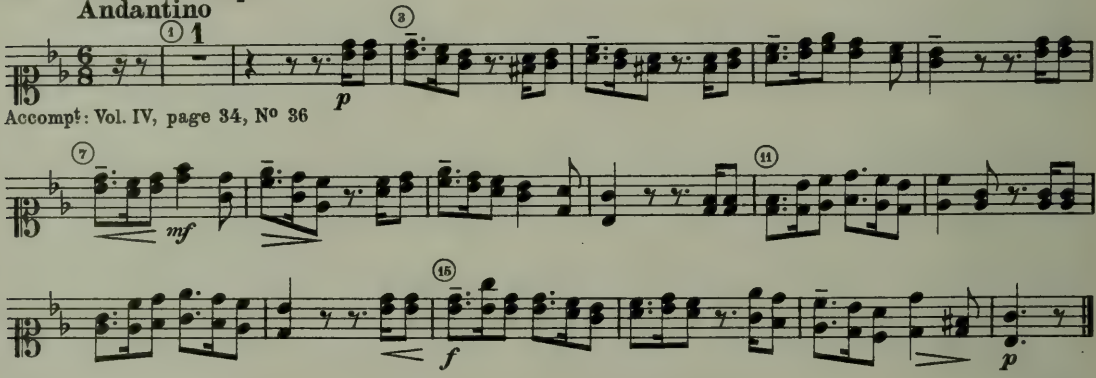
84. duolets



Accompt: Vol. III, page 112, Nº 90

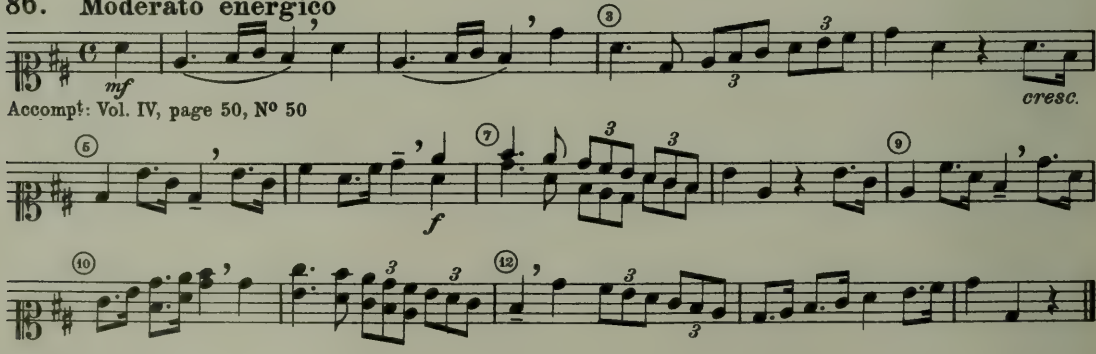
85. Mélodie basque

Andantino



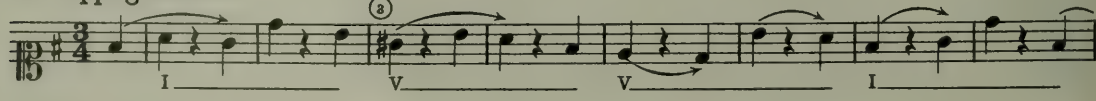
Accompt: Vol. IV, page 34, Nº 36

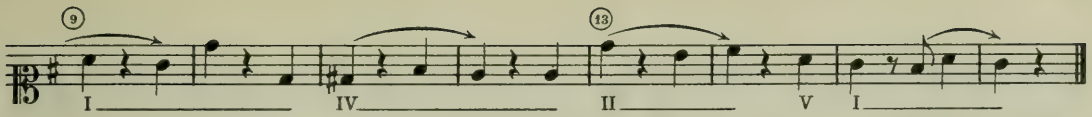
86. Moderato energico



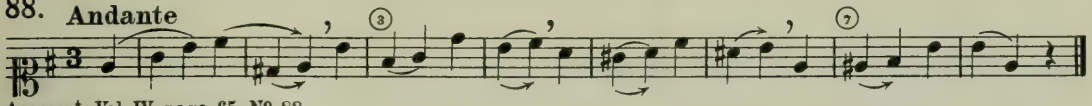
Accompt: Vol. IV, page 50, Nº 50

87. Appogiatures



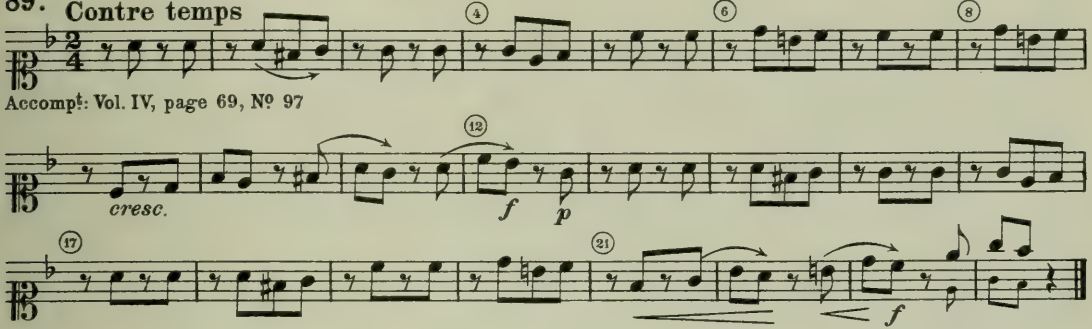


88. Andante



Accompt: Vol. IV, page 65, Nº 88

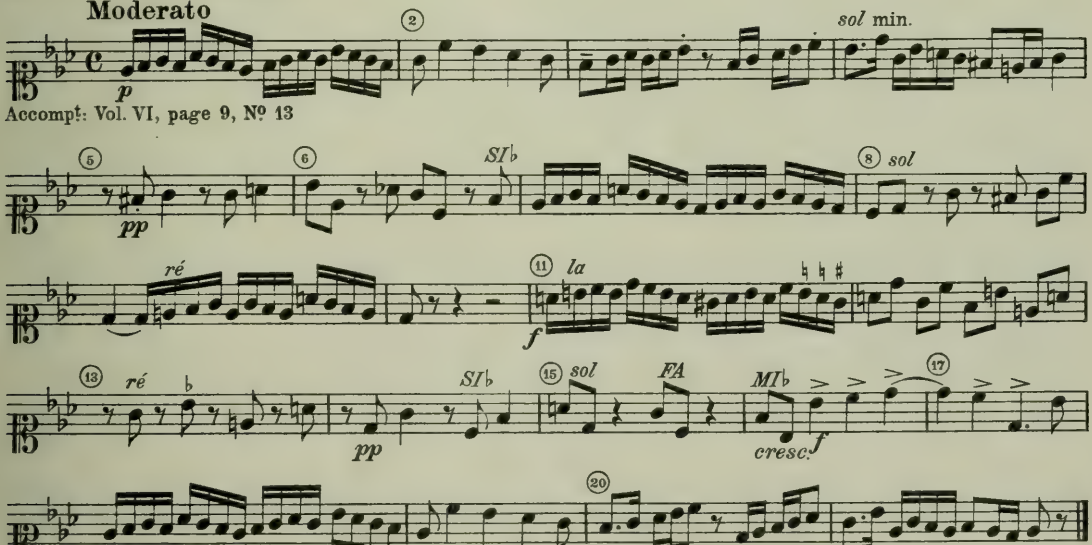
89. Contre temps



Accompt: Vol. IV, page 69, Nº 97

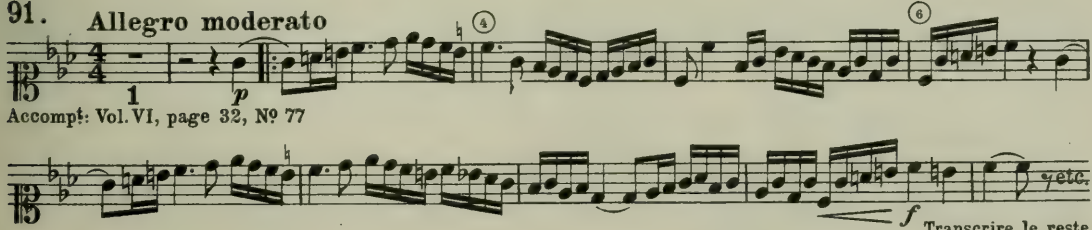
90. Valeurs mélangées

Moderato



Accompt: Vol. VI, page 9, Nº 13

91. Allegro moderato

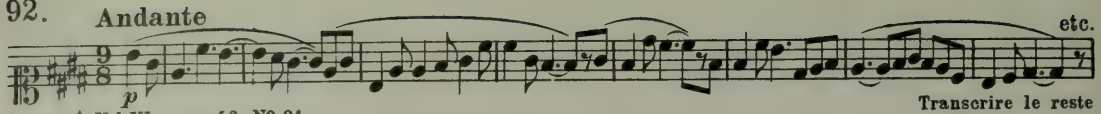


Accompt: Vol. VI, page 32, Nº 77

Transcrire le reste

Ce travail est à effectuer à domicile par l'élève

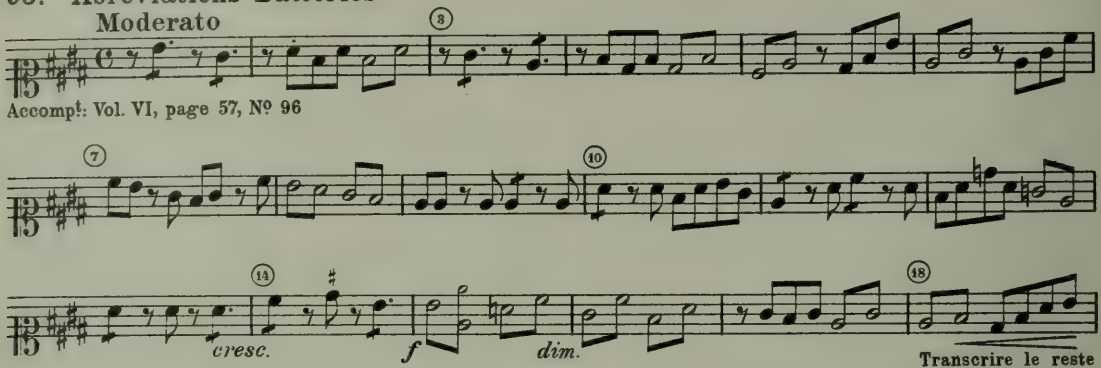
92. Andante



Accompt: Vol. VI, page 46, Nº 91

93. Abréviations Batteries

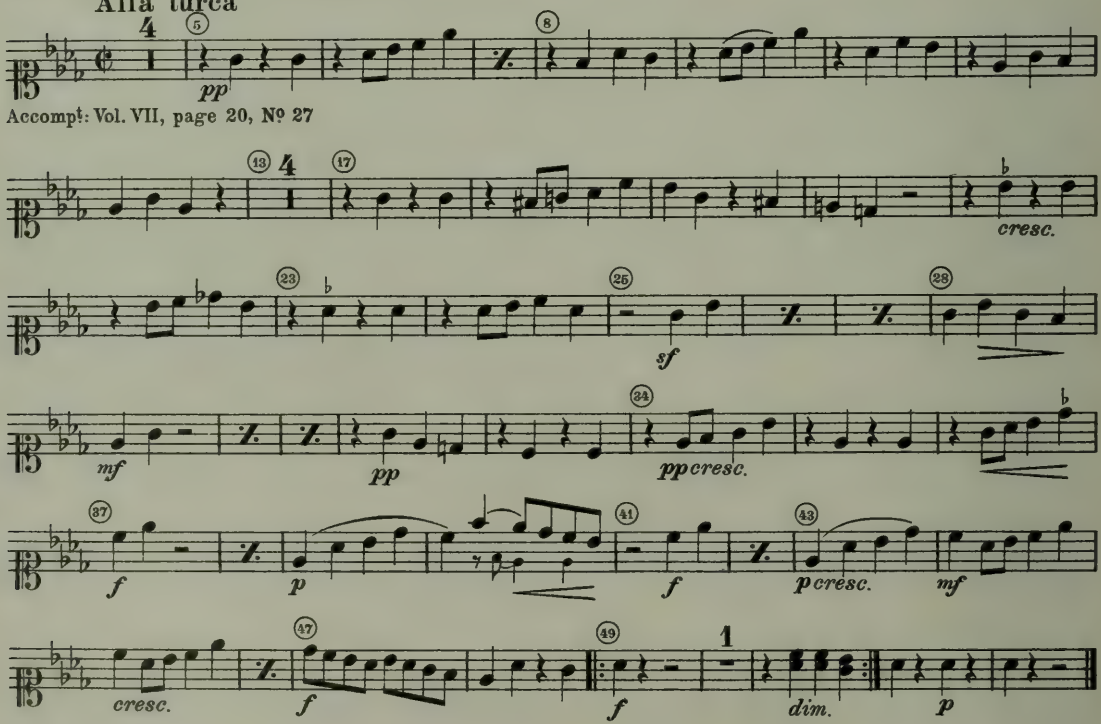
Moderato



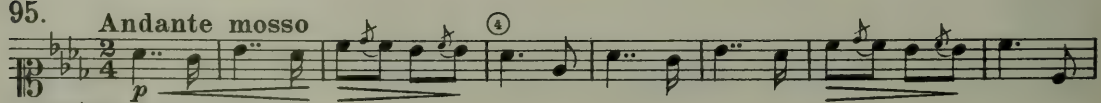
Accompt: Vol. VI, page 57, Nº 96

94. Syncopes et abréviations

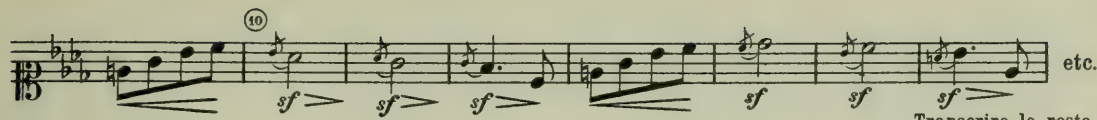
Alla turca



95. Andante mosso



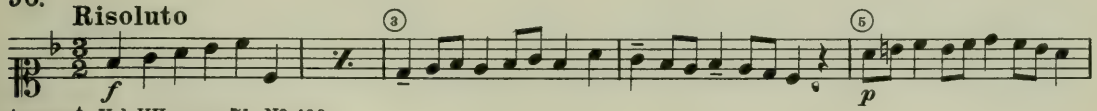
Accompt: Vol. VII, page 47, Nº 72



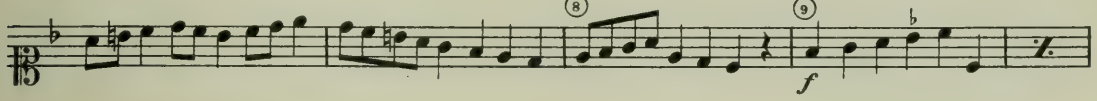
Transcrire le reste

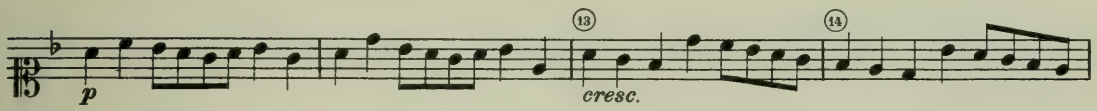
96.

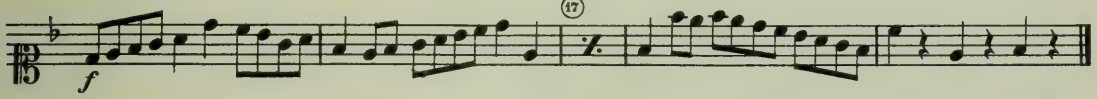
Risoluto



Accompt: Vol. VII, page 74, Nº 100



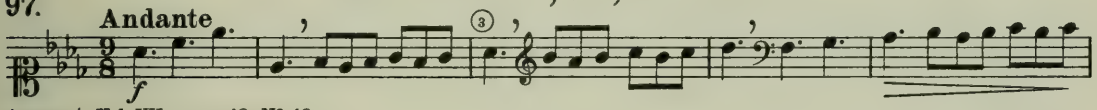




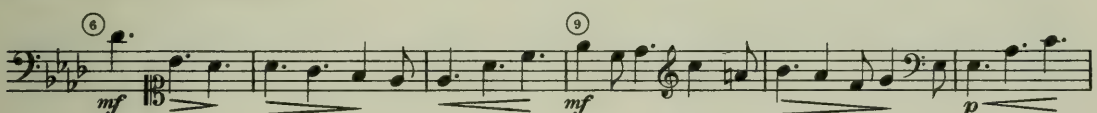
Clés alternées, sol, fa[4] et ut[1]

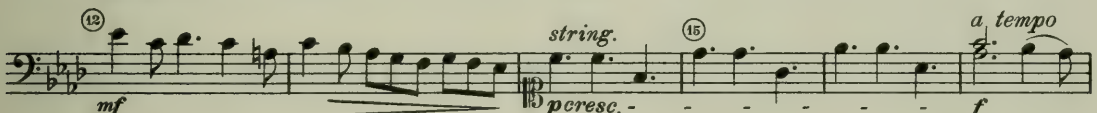
97.

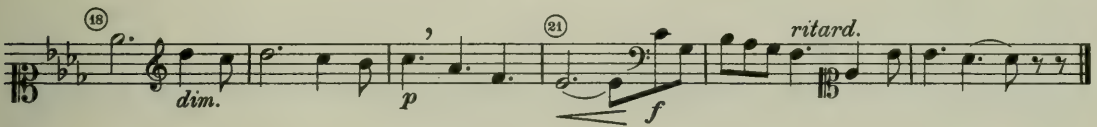
Andante



Accompt: Vol. VII, page 12, Nº 18

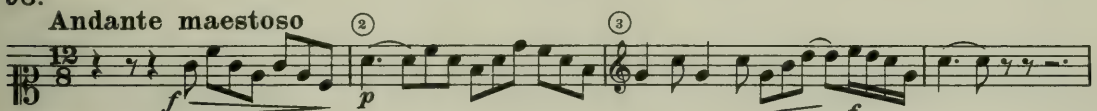




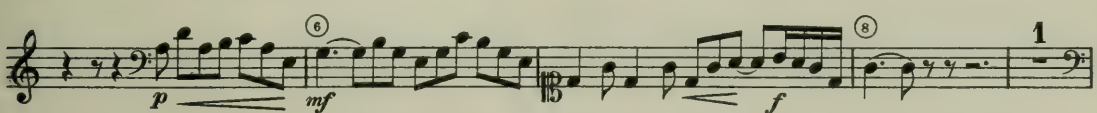


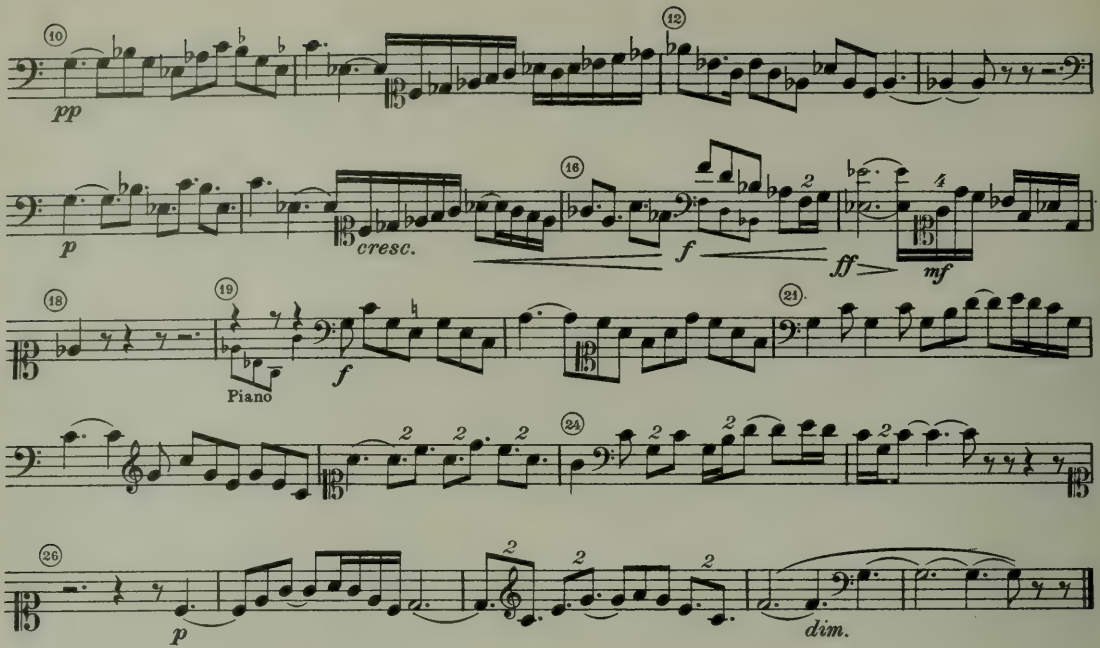
98.

Andante maestoso

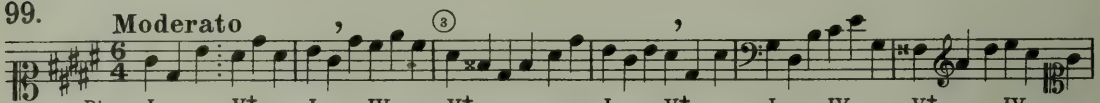


Accompt: Vol. VII, page 60, Nº 83

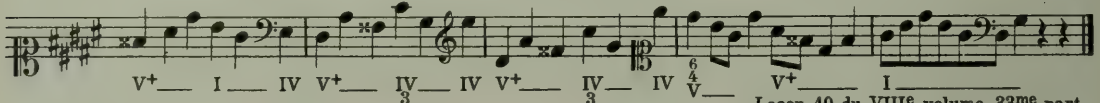




99. **Moderato**

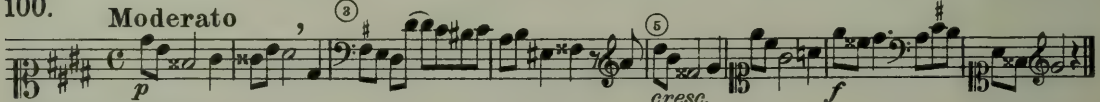


Piano: voir p. 37 de ce volume fin du Nº 105, explic. des chiffrages



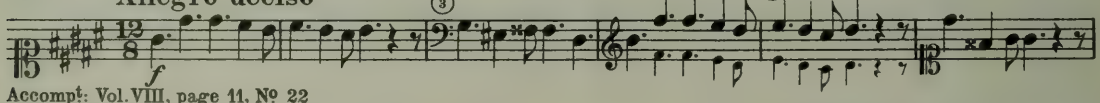
Leçon 10 du VIIIe volume 33me part.

100. **Moderato**

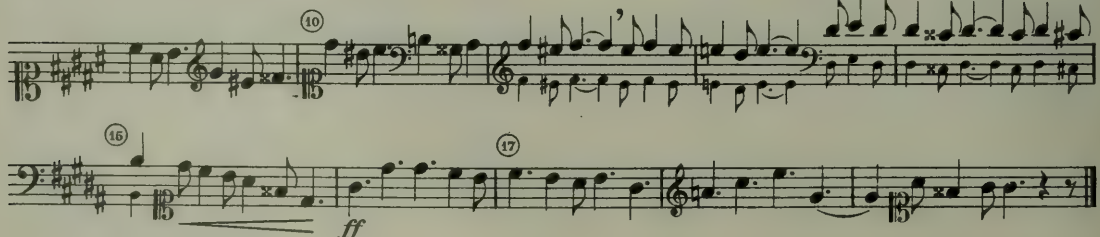


Accompt: Vol. VIII, page 9, Nº 19

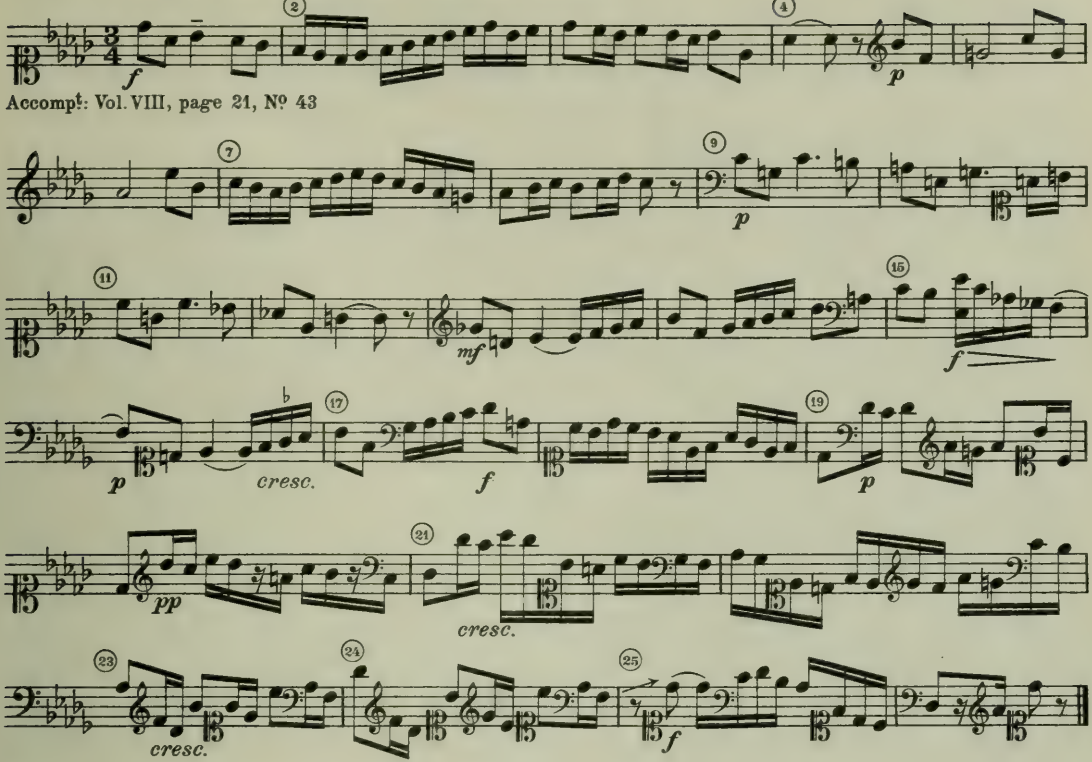
101. **Allegro deciso**



Accompt: Vol. VIII, page 11, Nº 22

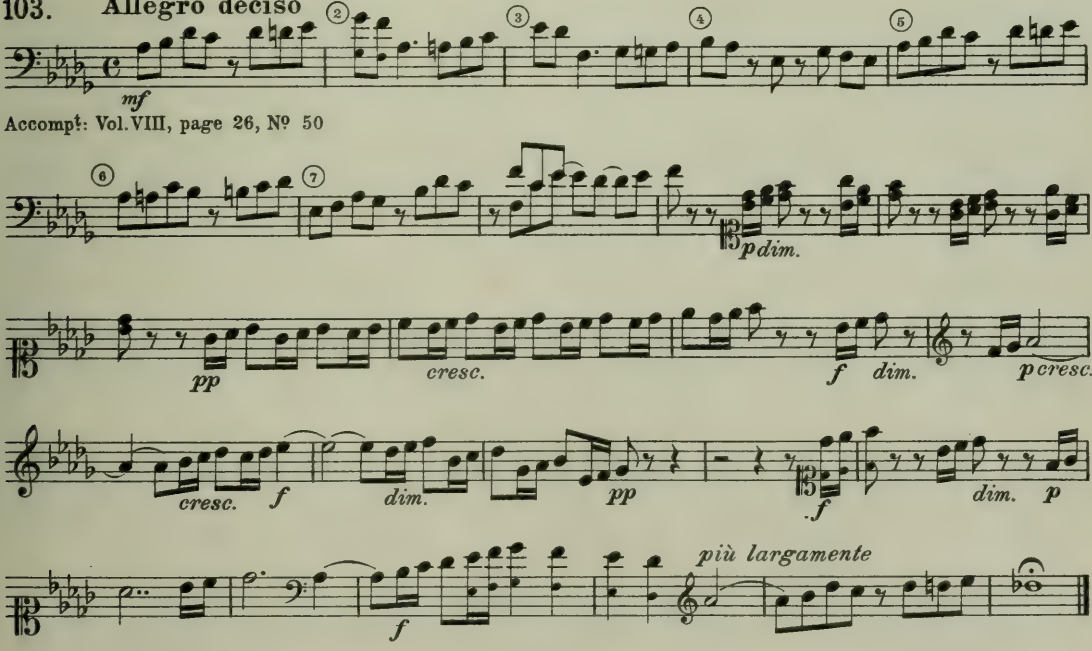


102. Allegro energico, non troppo animato



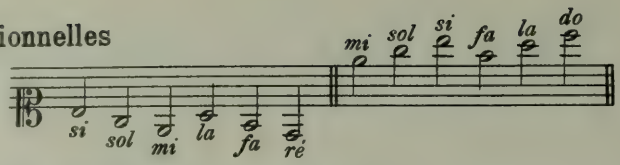
Accompt: Vol. VIII, page 21, Nº 43

103. Allegro deciso



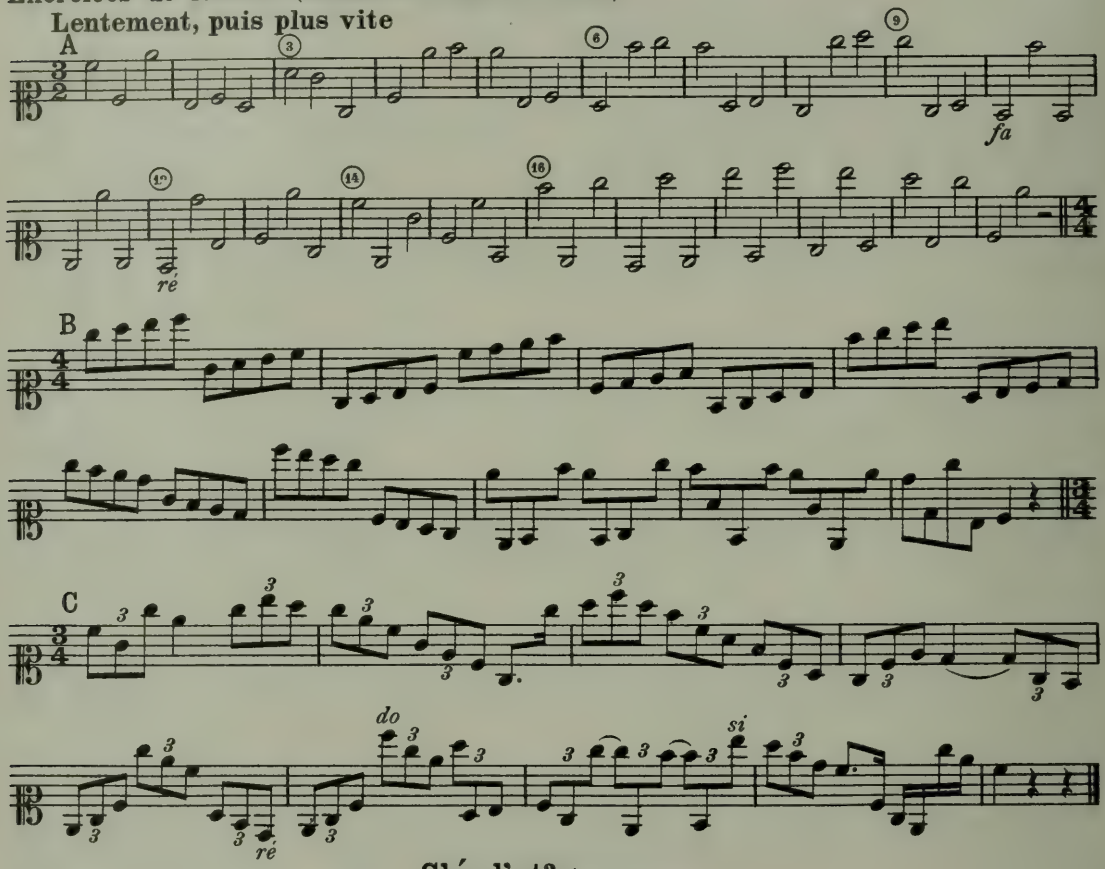
Accompt: Vol. VIII, page 26, Nº 50

104. Lignes additionnelles



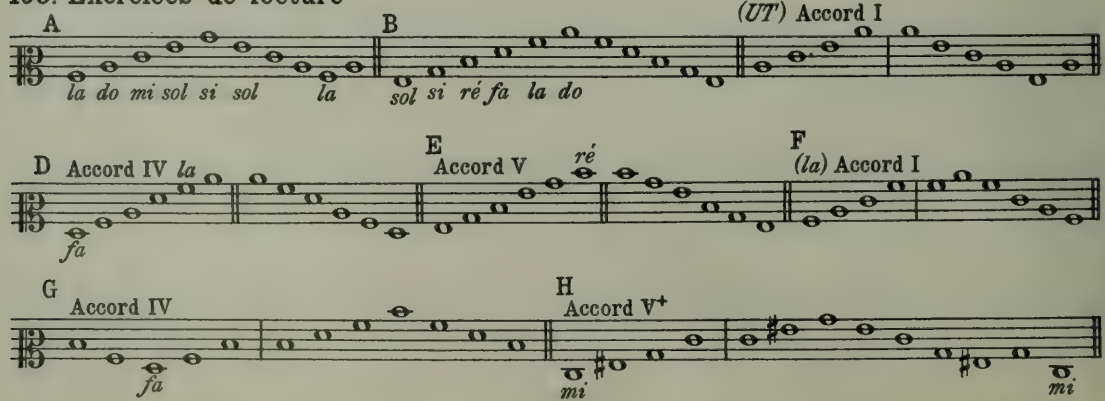
Exercices de lecture (nommer les notes en mesure)

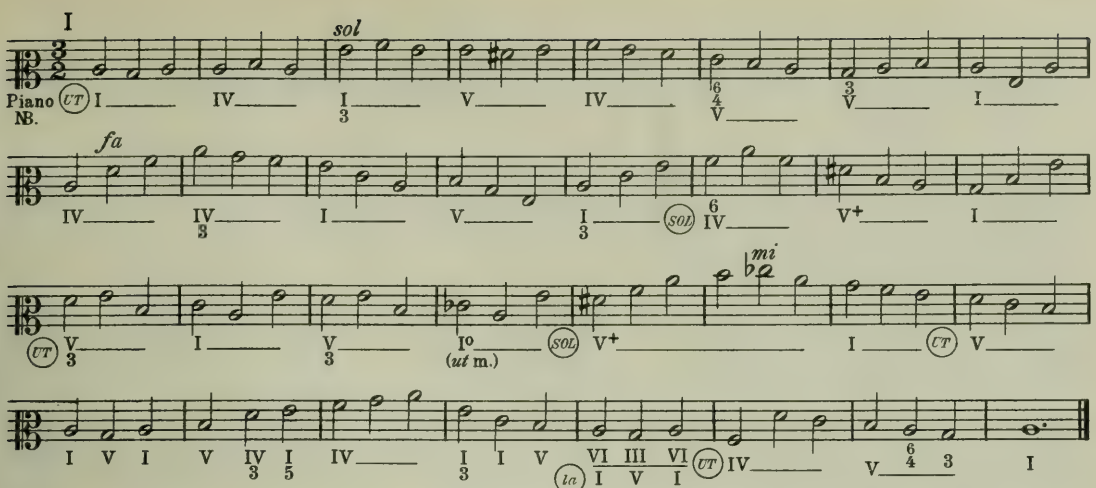
Lentement, puis plus vite



Clé d'ut² (2me ligne)

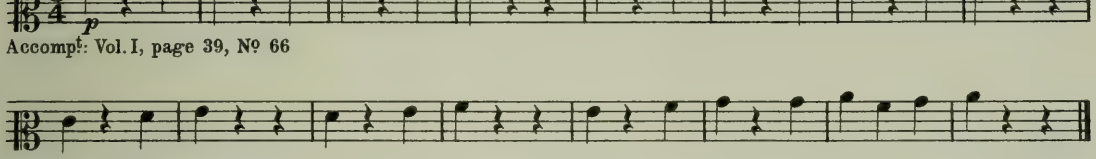
105. Exercices de lecture





NB. Les accords à jouer par le piano sont I accord du 1r degré; IV accord du 4e degré; V accord du 5e degré; V+ accord du 5e degré avec note sensible en mineur; $\frac{I}{3}$ accord du 1r degré tierce à la basse $\binom{6}{3}$ $\frac{IV}{3}$ accord du 4e degré tierce à la basse $\binom{6}{3}$ $\frac{V}{3}$ accord du 5e degré tierce à la basse. $\frac{6}{4}$ accord de $\frac{6}{4}$ sur V (aussi $\frac{I}{5}$) $\frac{6}{IV}$ accord de $\frac{6}{3}$ sur le 4e degré. Voir volume VI, pages 26, 64 etc. Volume VII, pages 7, 31, 81 etc. [Théorie, volume III, 5e partie, le Majeur et 6e partie, le mineur.]
o accord mineur, + accord Majeur, $\frac{6}{4}$ quarte et 6 sur V, $\frac{7}{IV\sharp}$ 7me diminuée sur IV haussé, $\frac{7}{VII}$+ 7me diminuée sur note sensible.

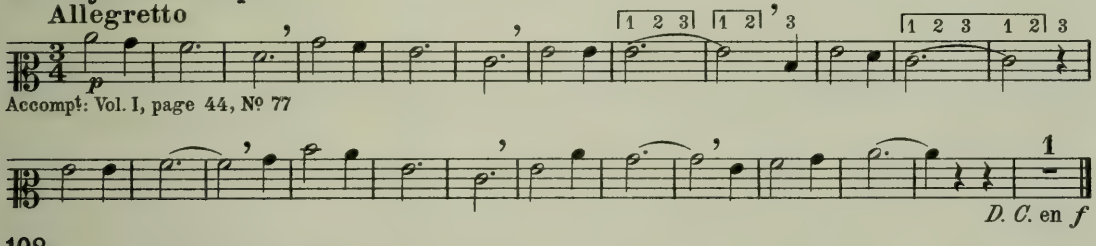
106.



Accompt: Vol. I, page 39, № 66

107. Hymne canaque

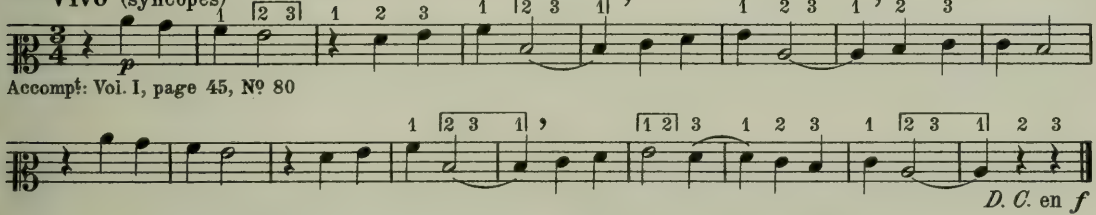
Allegretto



Accompt: Vol. I, page 44, № 77

108.

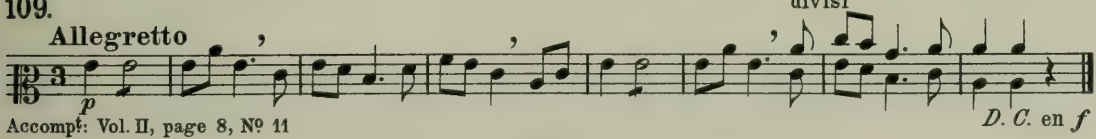
Vivo (syncopes)



Accompt: Vol. I, page 45, № 80

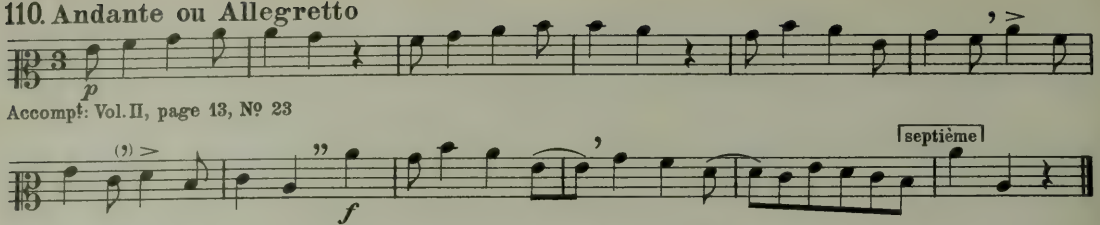
109.

Allegretto



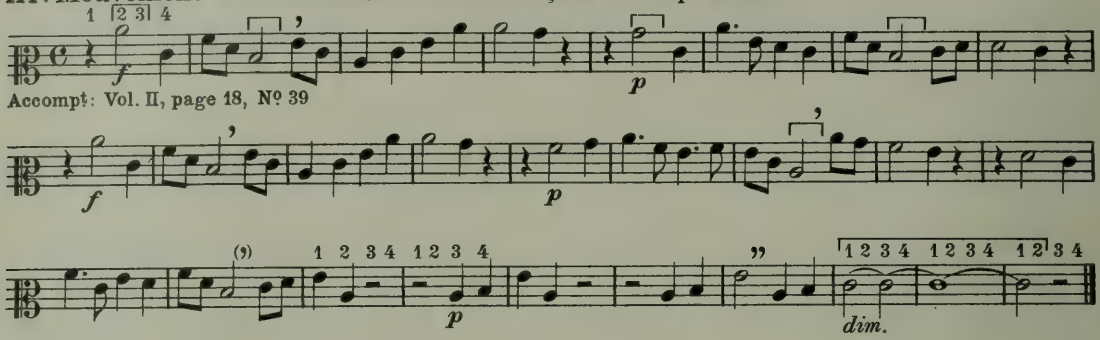
Accompt: Vol. II, page 8, № 11

110. Andante ou Allegretto



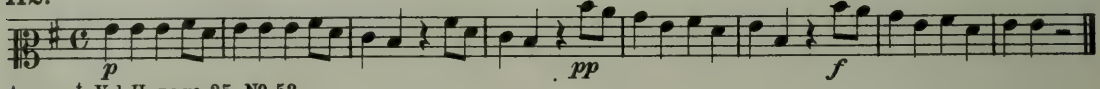
Accompt: Vol. II, page 13, Nº 23

111. Mouvement de marche (Mélodie commençant au temps faible)



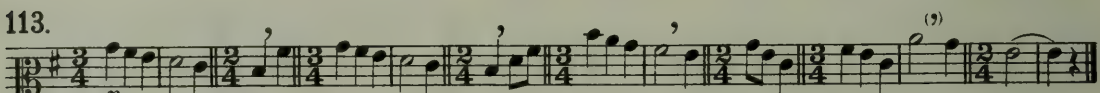
Accompt: Vol. II, page 18, Nº 39

112.



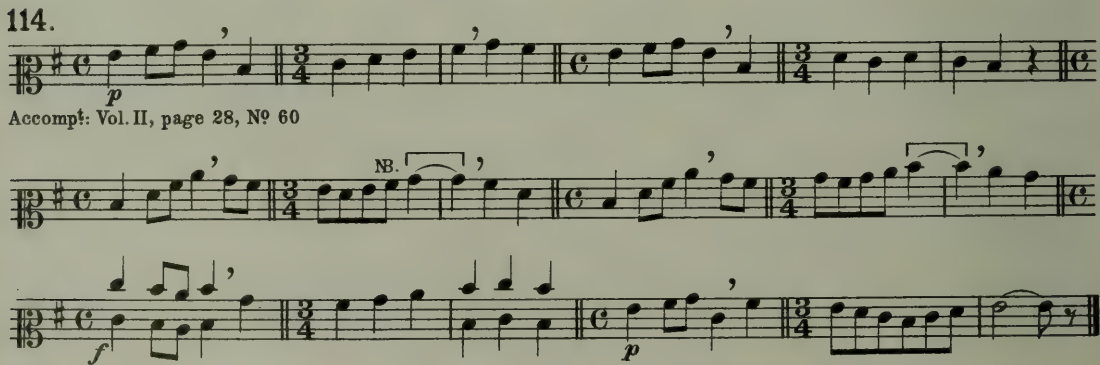
Accompt: Vol. II, page 25, Nº 52

113.



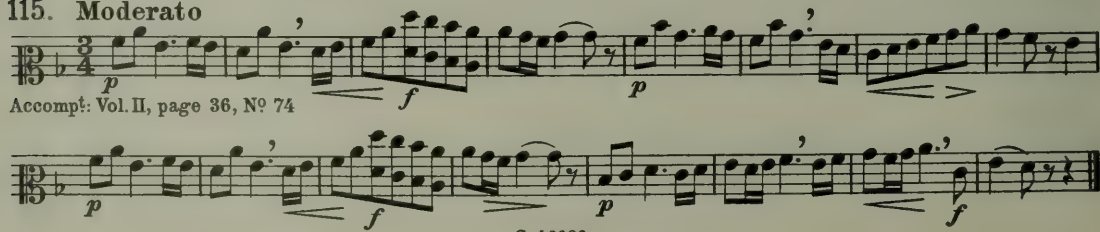
Accompt: Vol. II, page 27, Nº 57

114.



Accompt: Vol. II, page 28, Nº 60

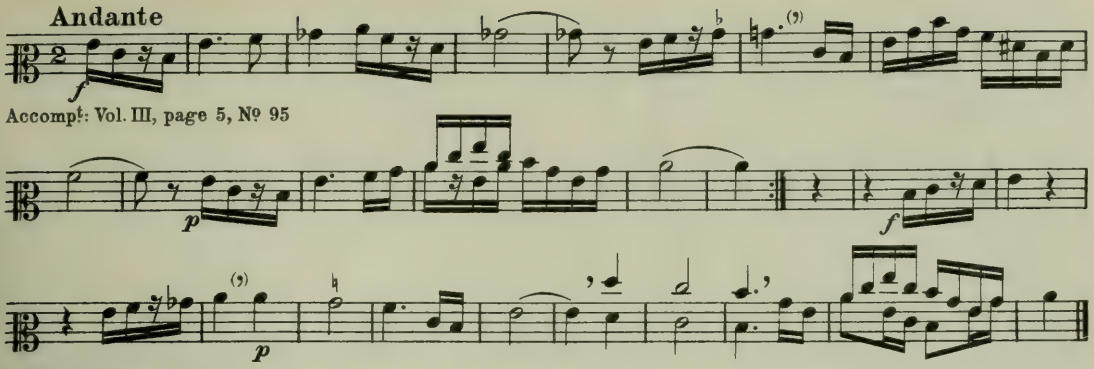
115. Moderato



Accompt: Vol. II, page 36, Nº 74

116.

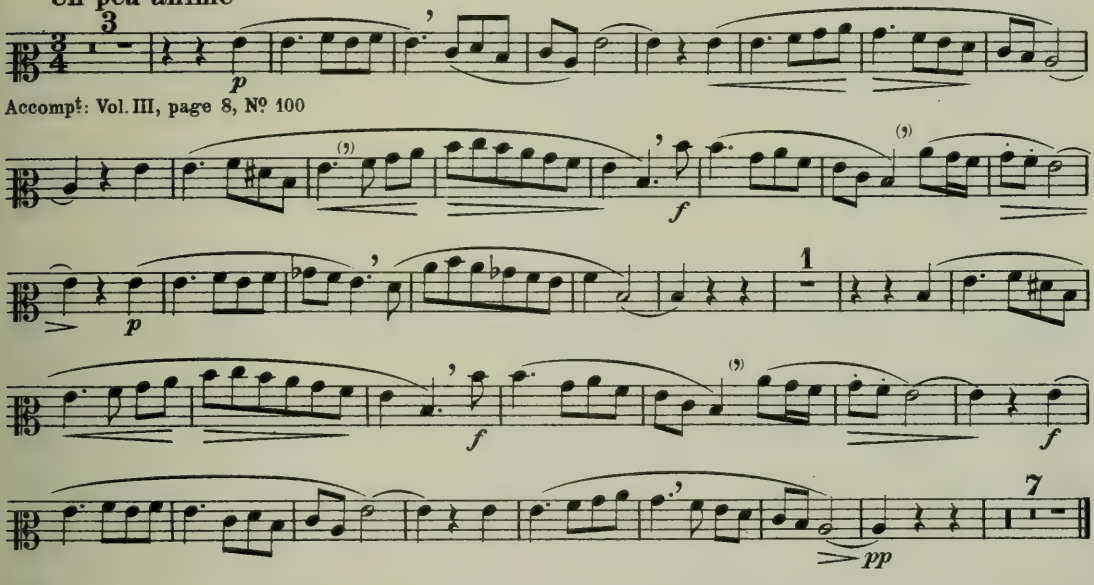
Andante



Accompt: Vol. III, page 5, № 95

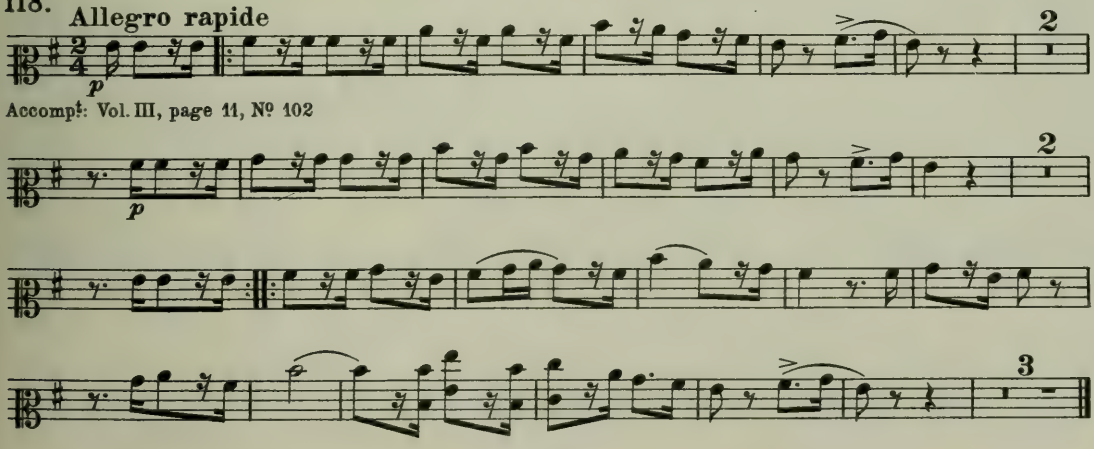
117. Sérénade

Un peu animé



Accompt: Vol. III, page 8, № 100

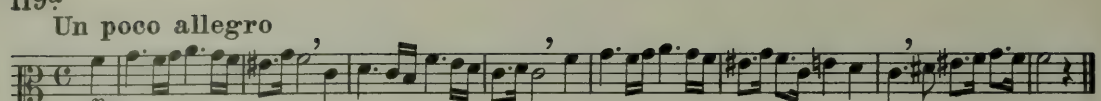
118. Allegro rapide



Accompt: Vol. III, page 11, № 102

119a

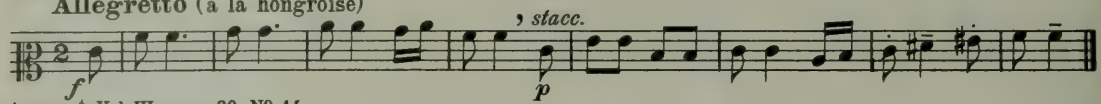
Un poco allegro



Accompt: Vol. III, page 33, Nº 1

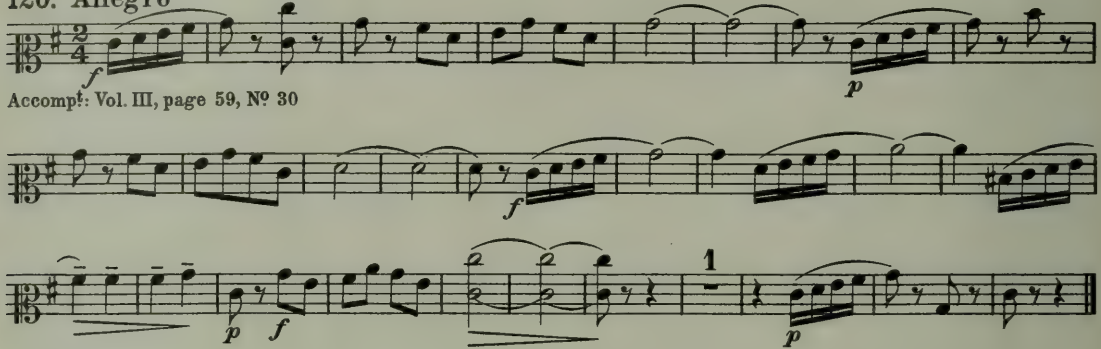
119b

Allegretto (à la hongroise)



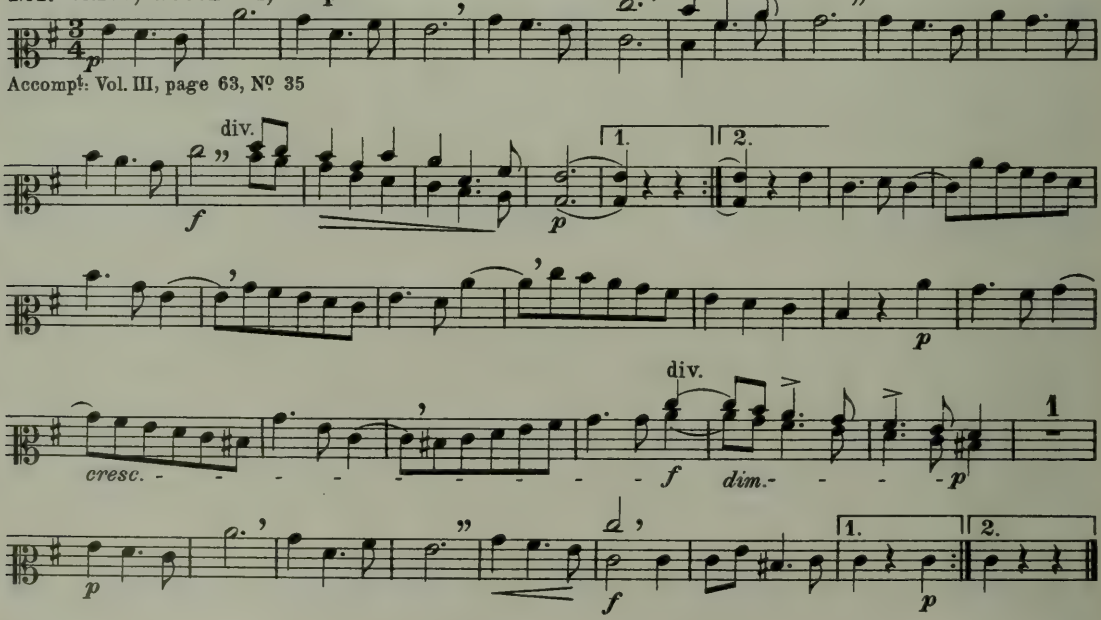
Accompt: Vol. III, page 39, Nº 14

120. **Allegro**



Accompt: Vol. III, page 59, Nº 30

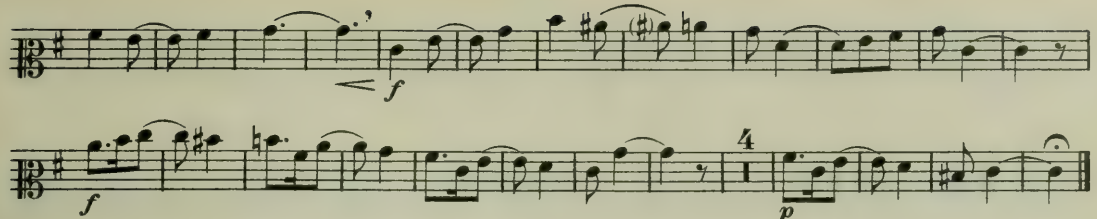
121. **Valse; assez vif, souple**



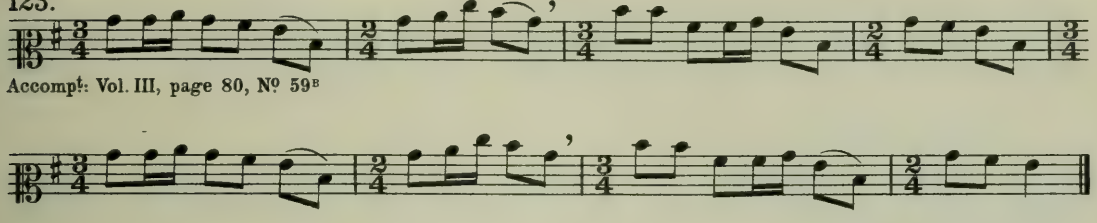
Accompt: Vol. III, page 63, Nº 35

122.

Accompt: Vol. III, page 74, Nº 51

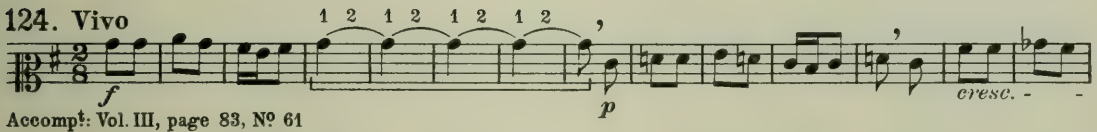


123.

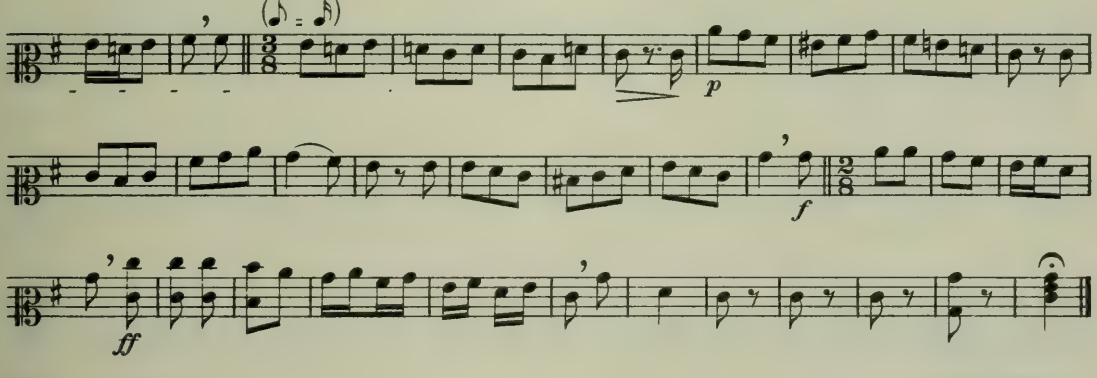


Accompt: Vol. III, page 80, No 59B

124. Vivo



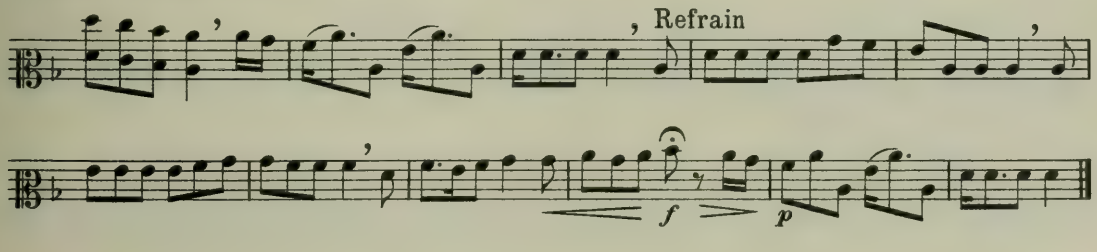
Accompt: Vol. III, page 83, No 61



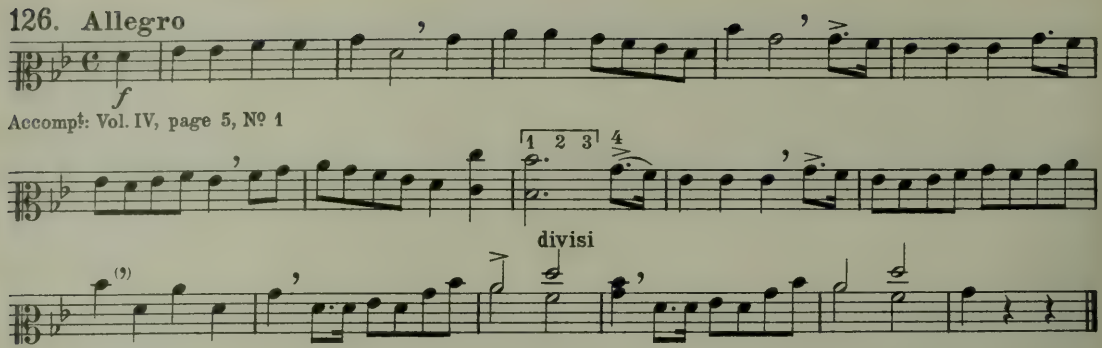
125. Allegretto

Bonnie Dundee

Accompt: Vol. III, page 93, No 70

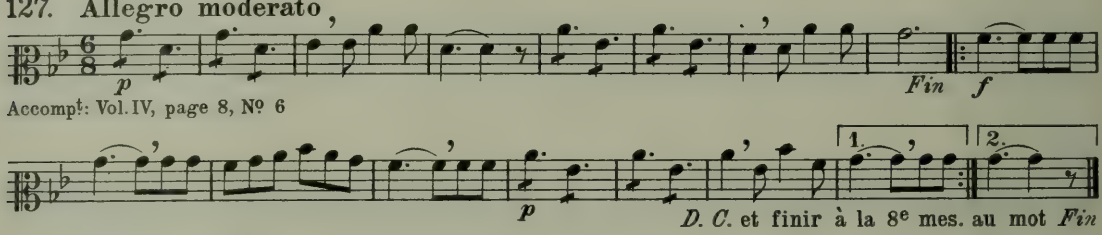


126. **Allegro**



Accompt: Vol. IV, page 5, № 1

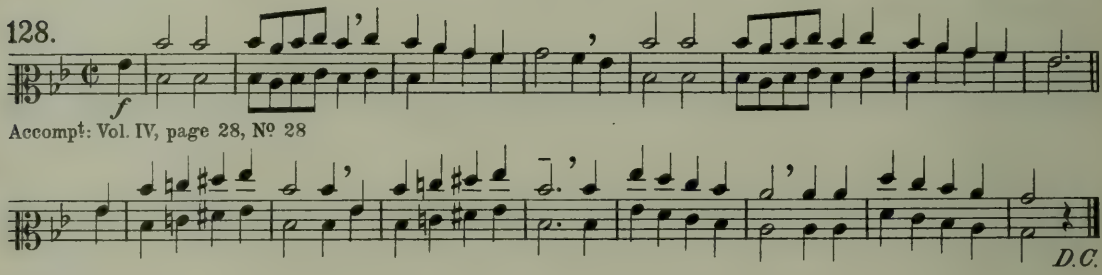
127. **Allegro moderato**



Accompt: Vol. IV, page 8, № 6

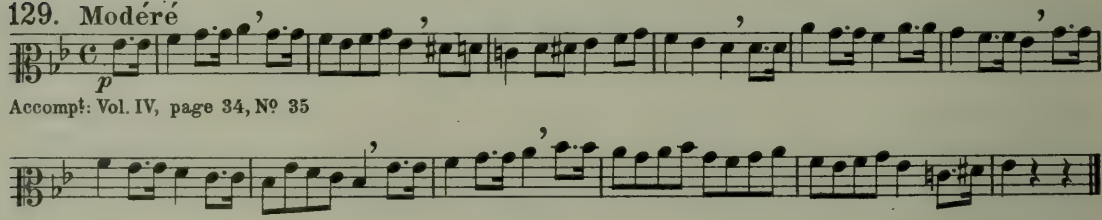
D. C. et finir à la 8e mes. au mot *Fin*

128.



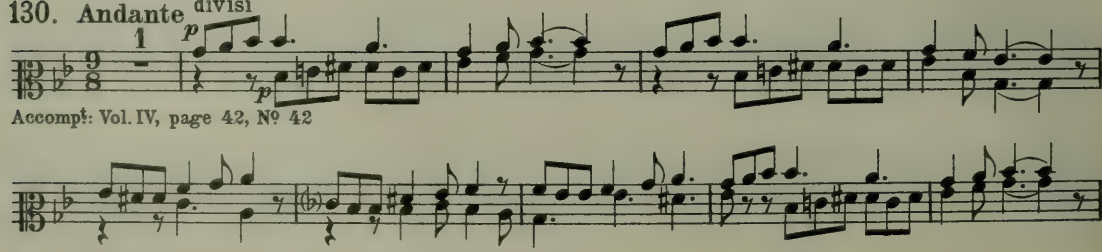
Accompt: Vol. IV, page 28, № 28

129. **Modéré**

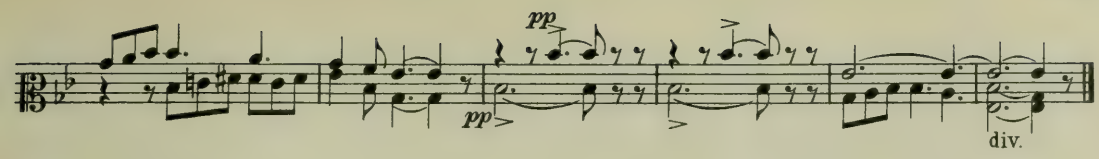


Accompt: Vol. IV, page 34, № 35

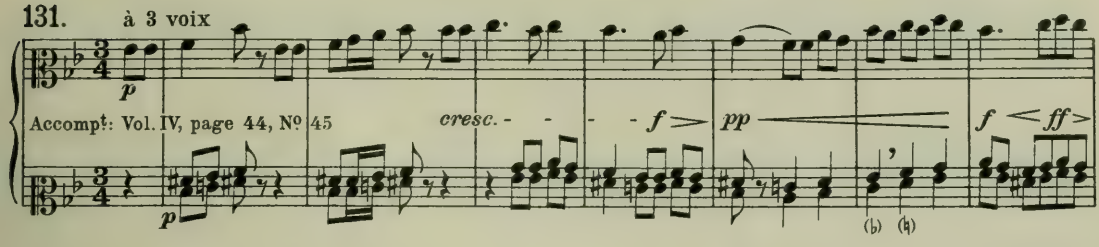
130. **Andante** divisi

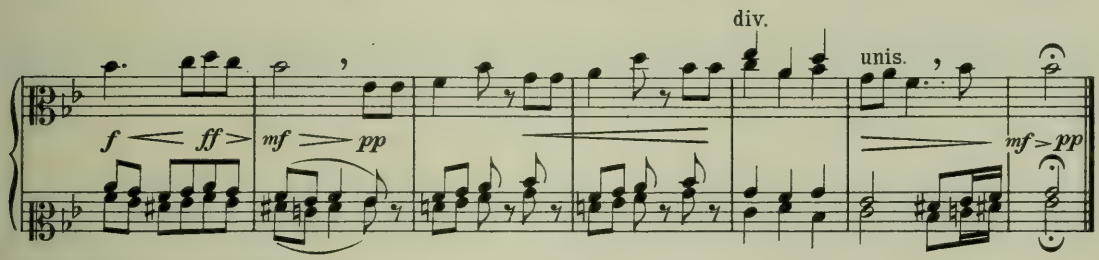


Accompt: Vol. IV, page 42, № 42



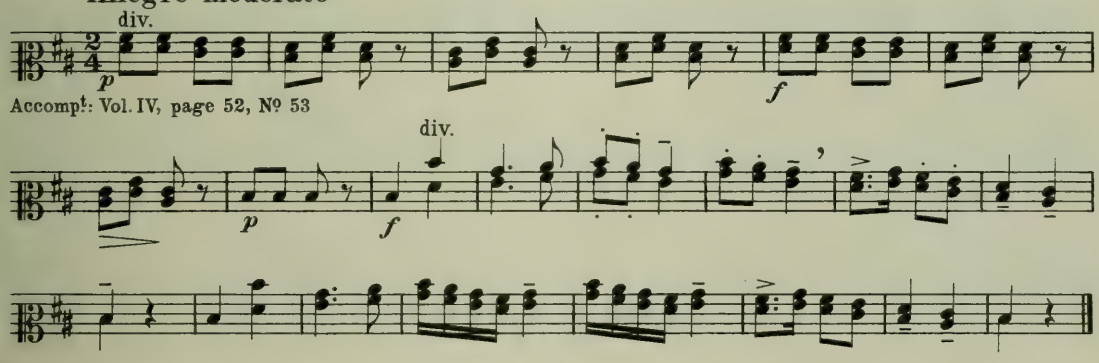
131. à 3 voix



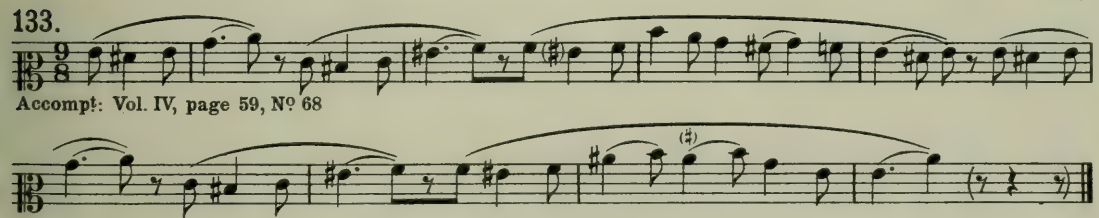


132. Chanson hongroise

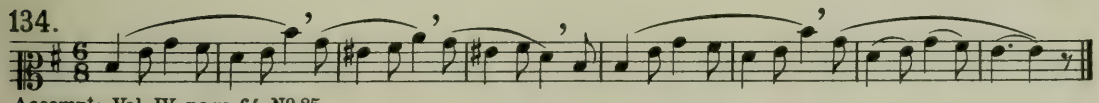
Allegro moderato

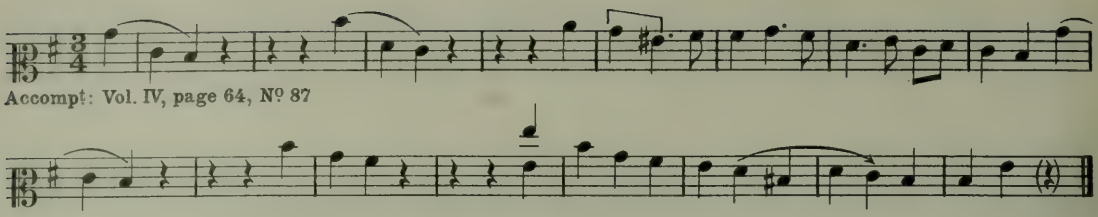


133.



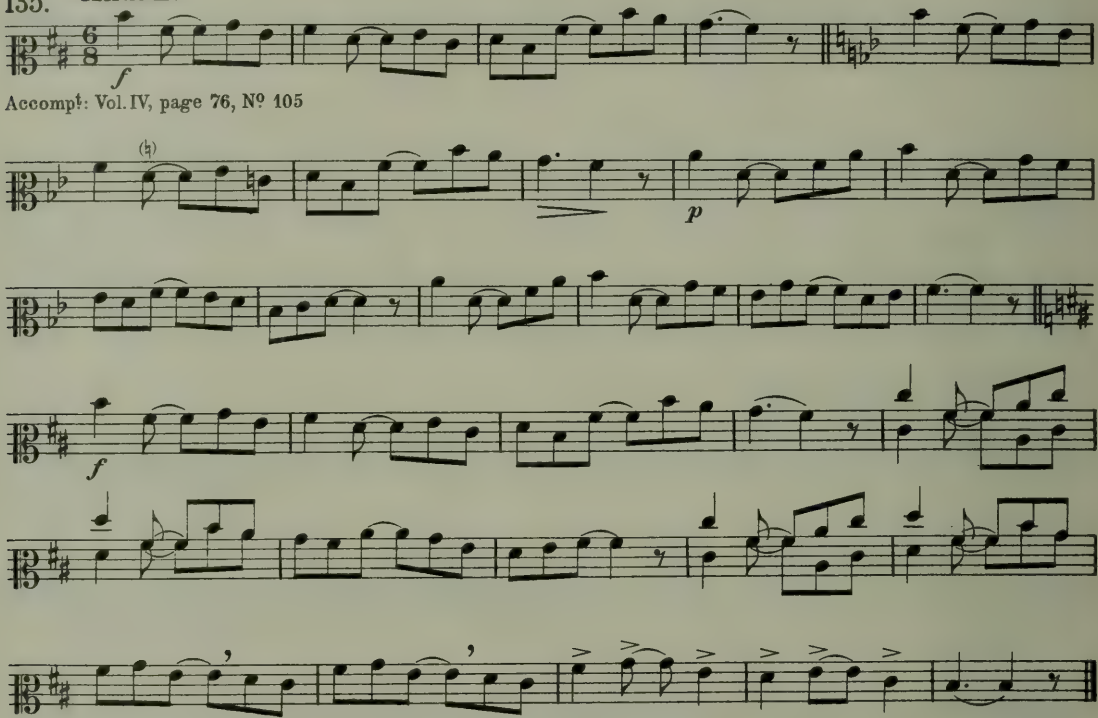
134.





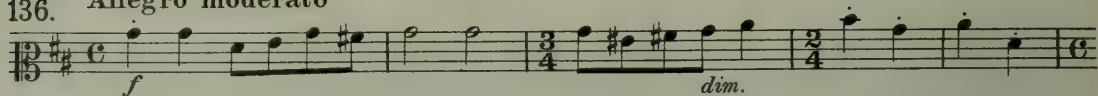
Accompt: Vol. IV, page 64, Nº 87

135. **Andante**



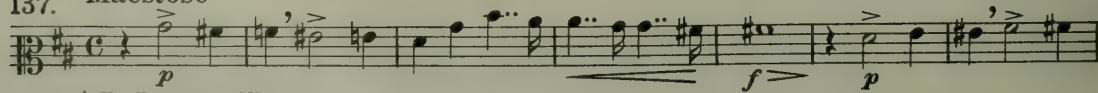
Accompt: Vol. IV, page 76, Nº 105

136. **Allegro moderato**

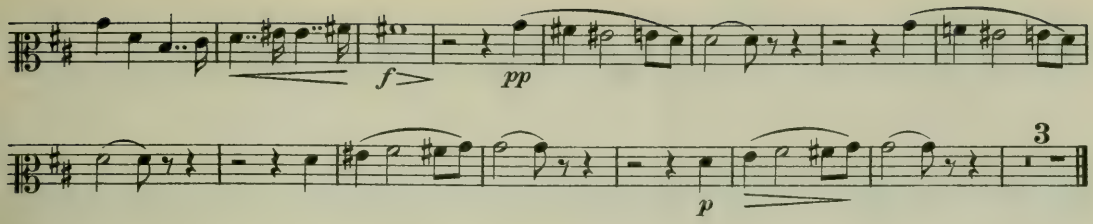


Accompt: Vol. V, page 9, Nº 5

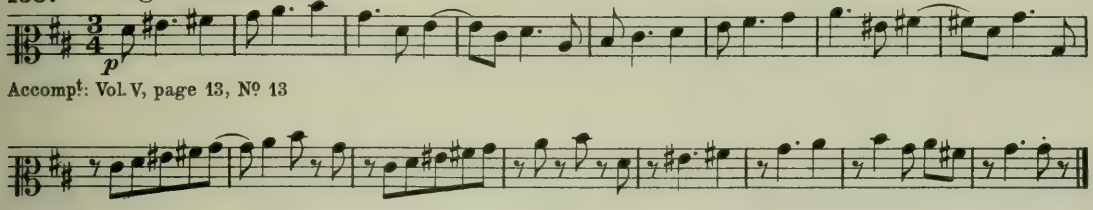
137. **Maestoso**



Accompt: Vol. V, page 12, Nº 10

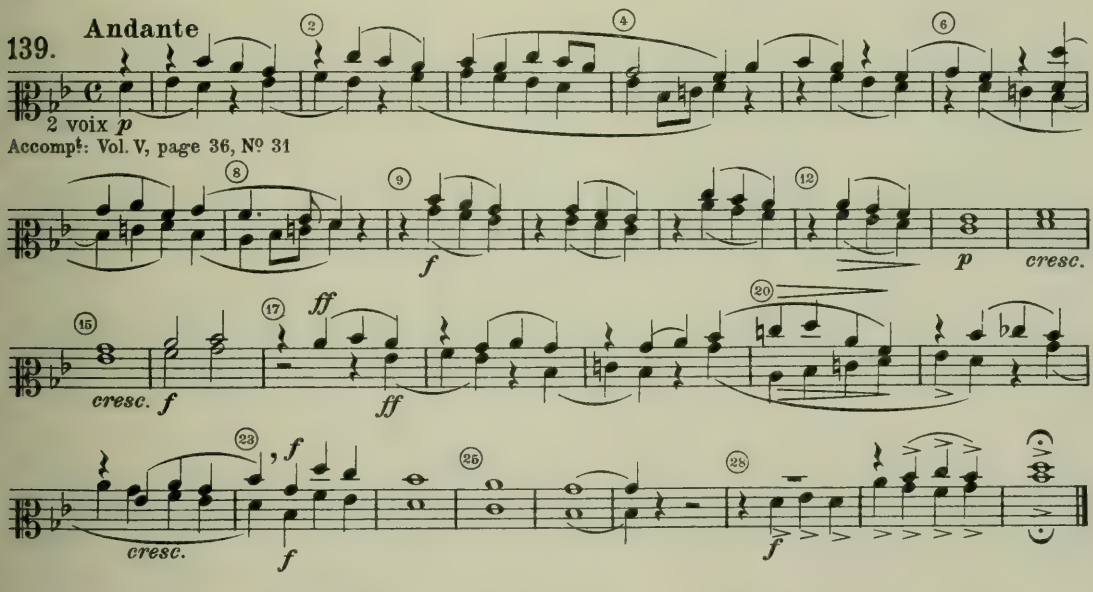


138. **Allegro moderato**



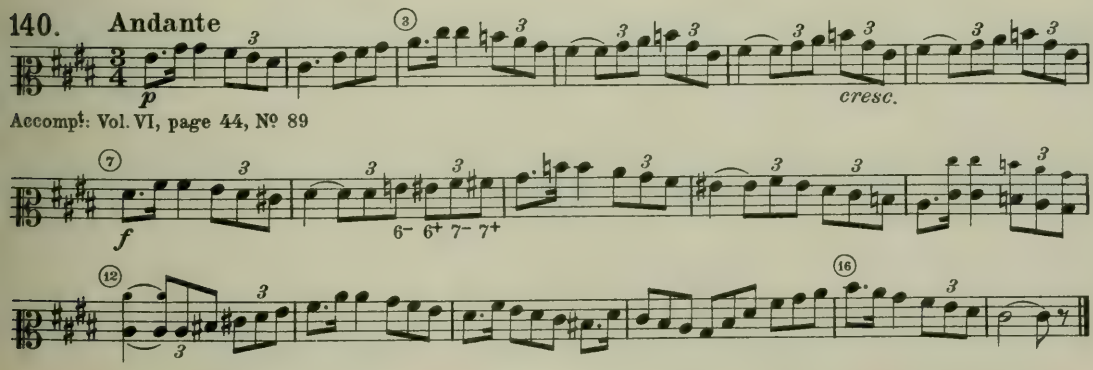
Accompt: Vol. V, page 13, № 13

139. **Andante**

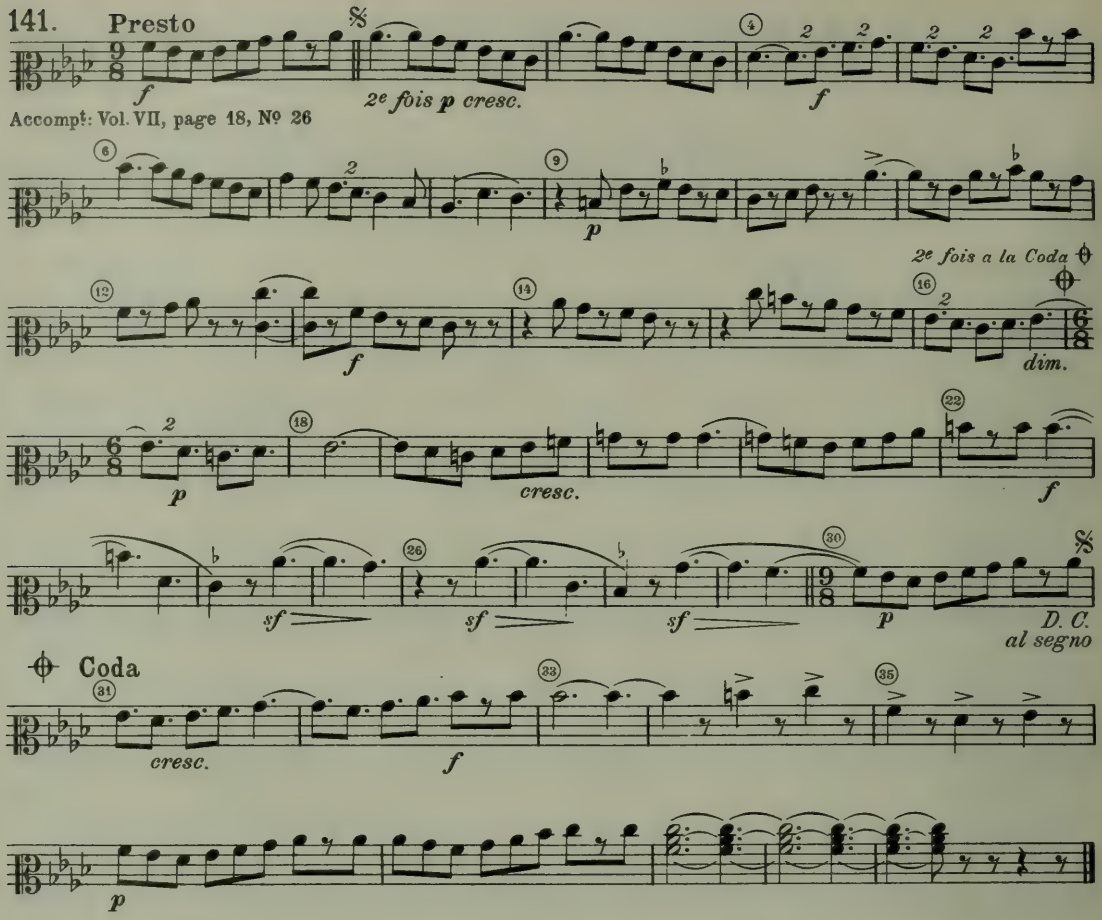


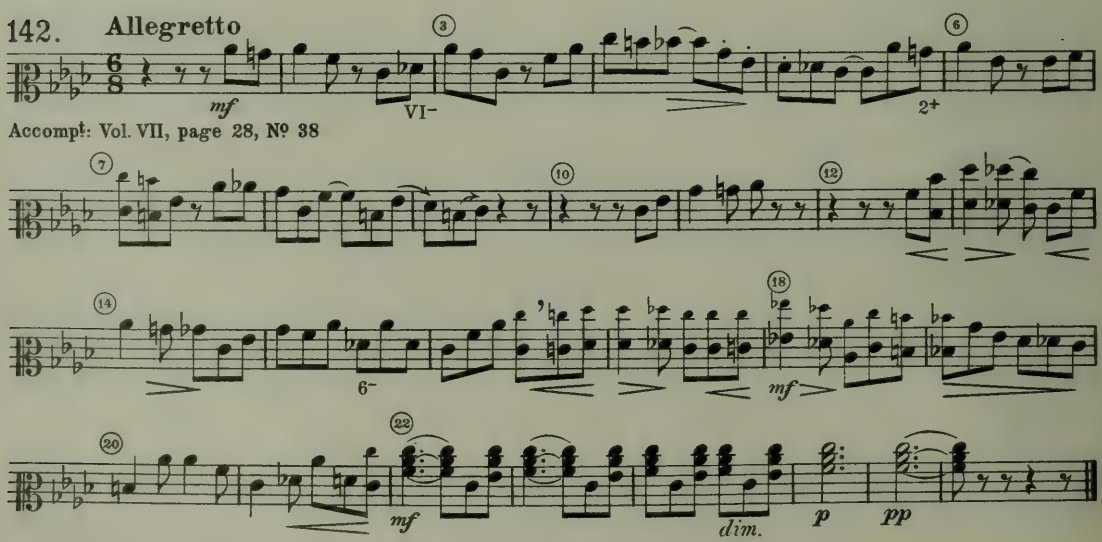
Accompt: Vol. V, page 36, № 31

140. **Andante**

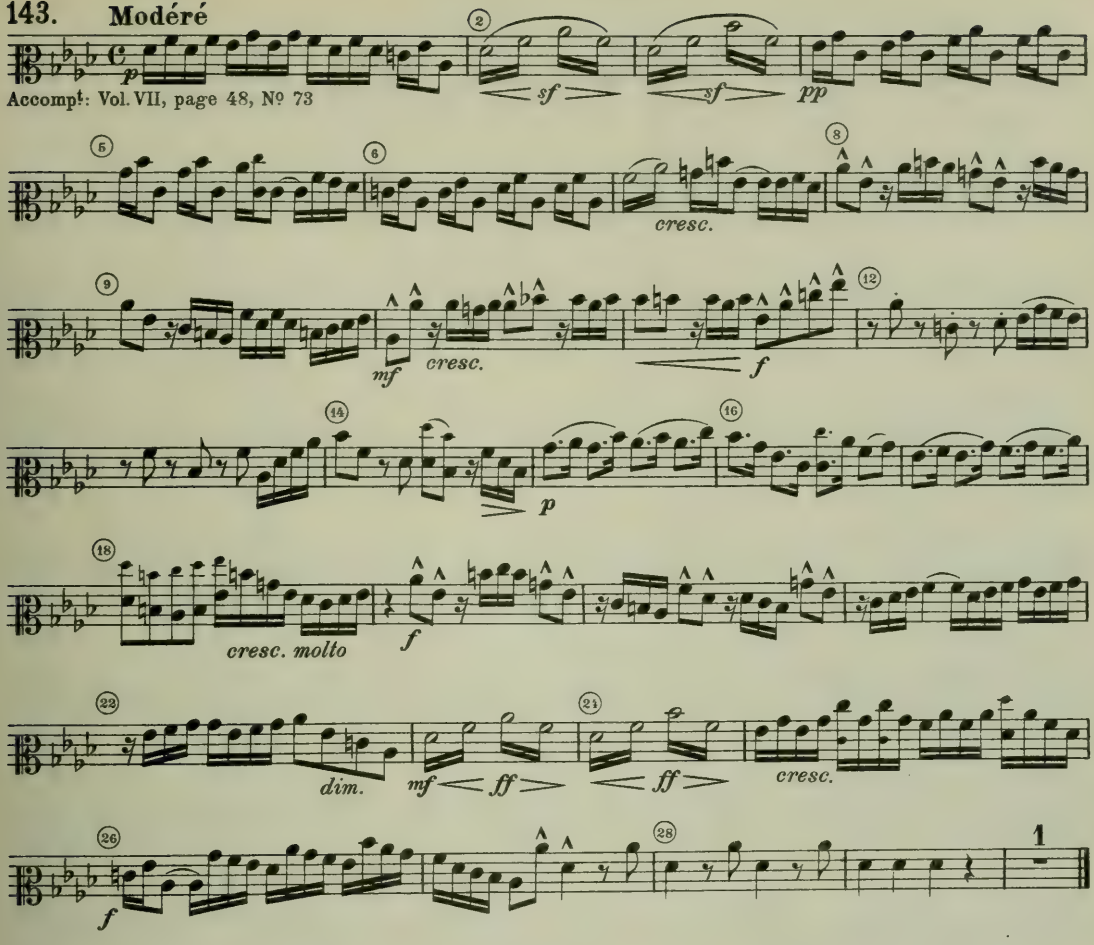


Accompt: Vol. VI, page 44, № 89


141. Presto
f
2e fois p cresc.
f
Accompt: Vol. VII, page 18, Nº 26
p
2e fois a la Coda
f
dim.
p
cresc.
f
sf
sf
sf
p
D. C.
al segno
Coda
cresc.
f
p

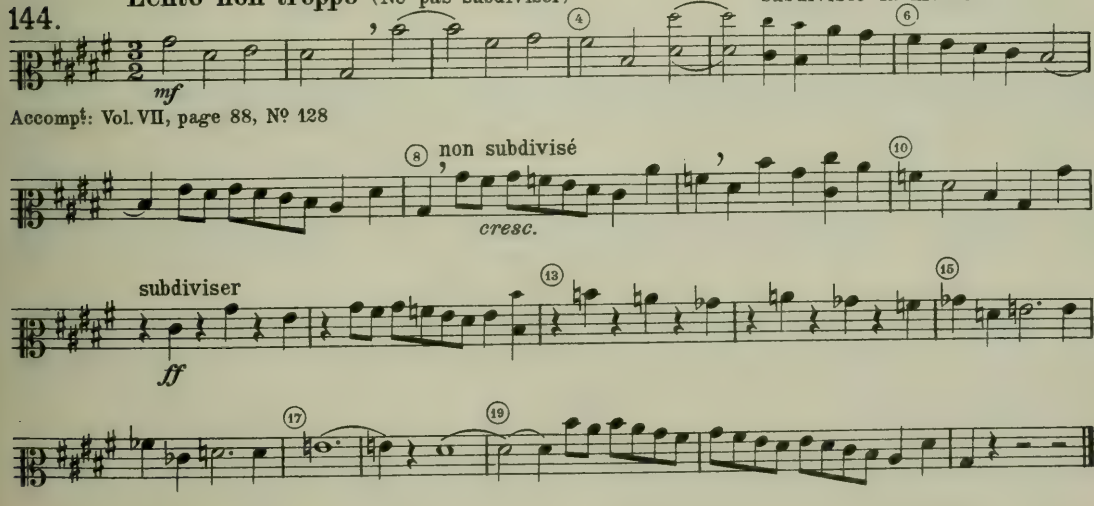

142. Allegretto
mf
VI–
2+
Accompt: Vol. VII, page 28, Nº 38
6–
mf
mf
dim.
p
pp

143. Modéré



Accompt: Vol. VII, page 48, Nº 73

144. Lento non troppo (Ne pas subdiviser) subdiviser la mesure

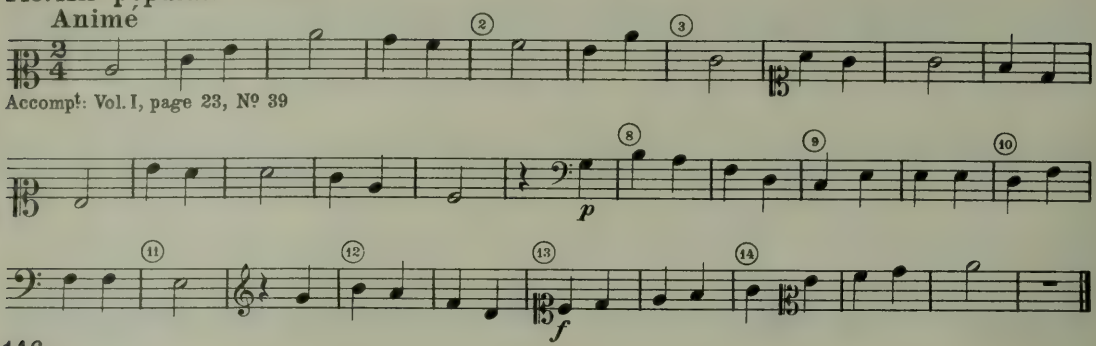


Accompt: Vol. VII, page 88, Nº 128

Mélange de clés

145. Air populaire Borain

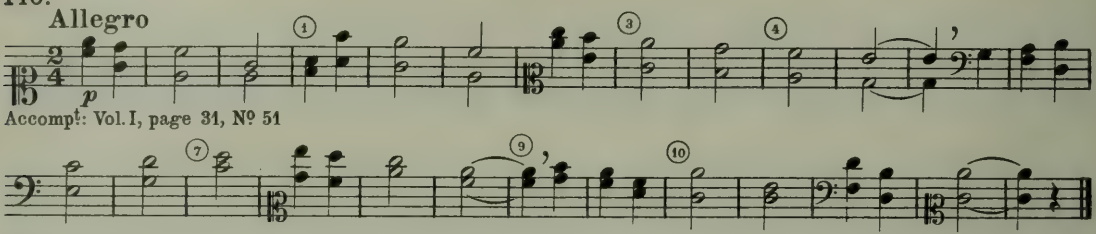
Animé



Accompt: Vol. I, page 23, Nº 39

146.

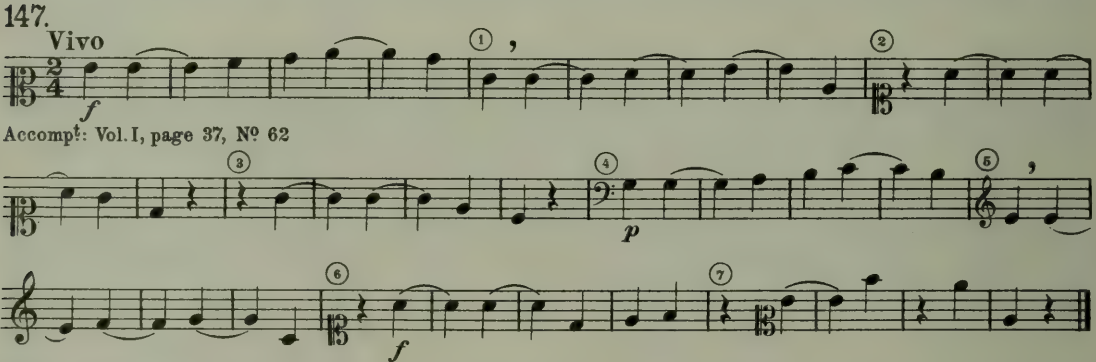
Allegro



Accompt: Vol. I, page 31, Nº 51

147.

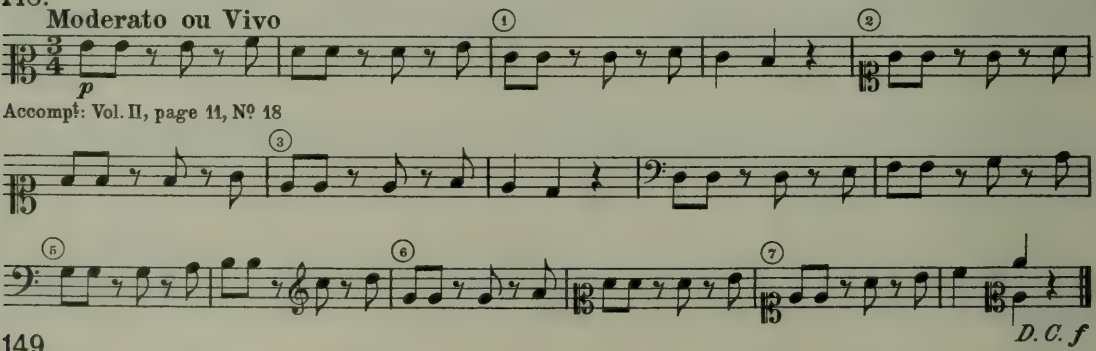
Vivo



Accompt: Vol. I, page 37, Nº 62

148.

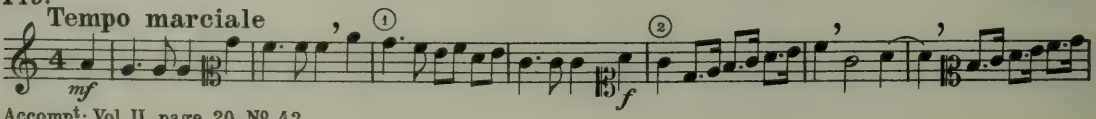
Moderato ou Vivo



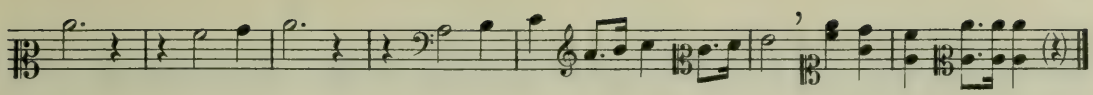
Accompt: Vol. II, page 11, Nº 18

149.

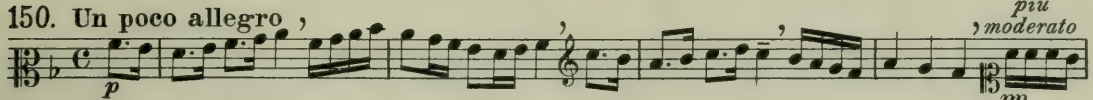
Tempo marciale



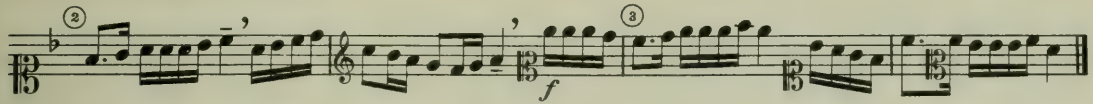
Accompt: Vol. II, page 20, Nº 42



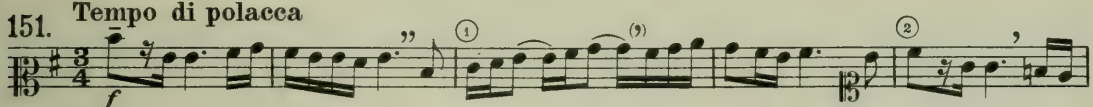
150. Un poco allegro



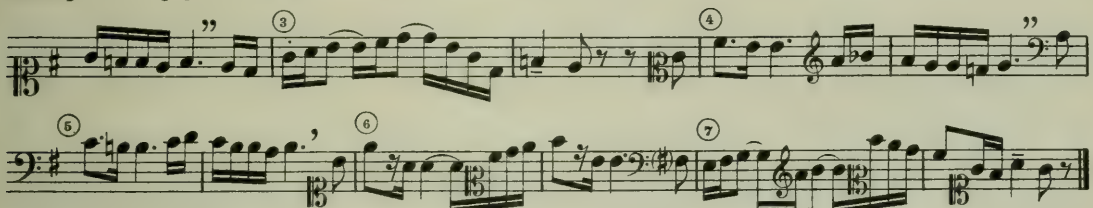
Accompt: Vol. II, page 40, Nº 85



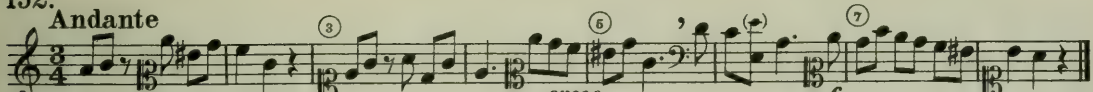
151. Tempo di polacca



Accompt: Vol. II, page 42, Nº 92

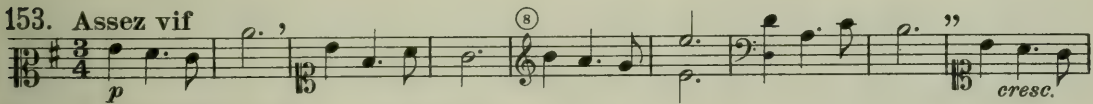


152. Andante

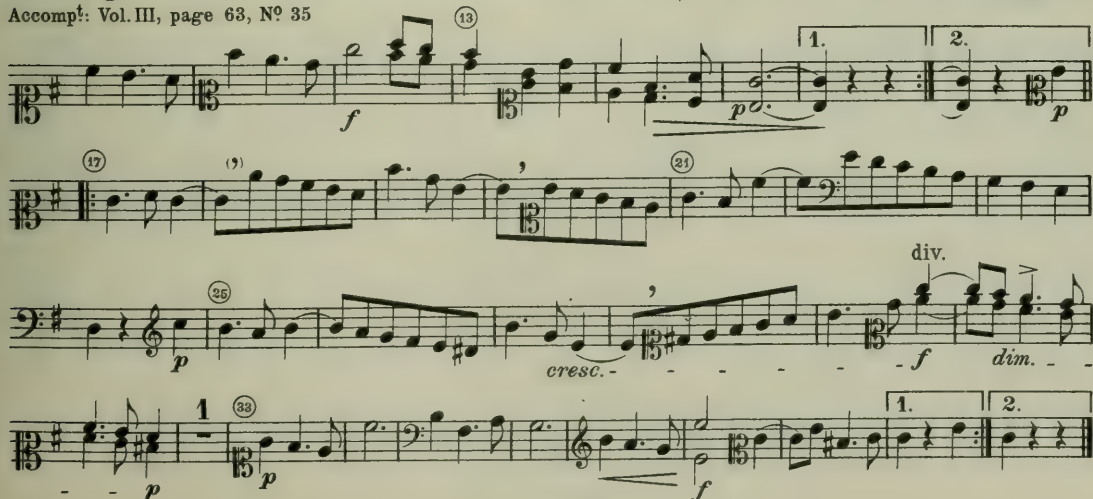


Accompt: Vol. III, page 38, Nº 12

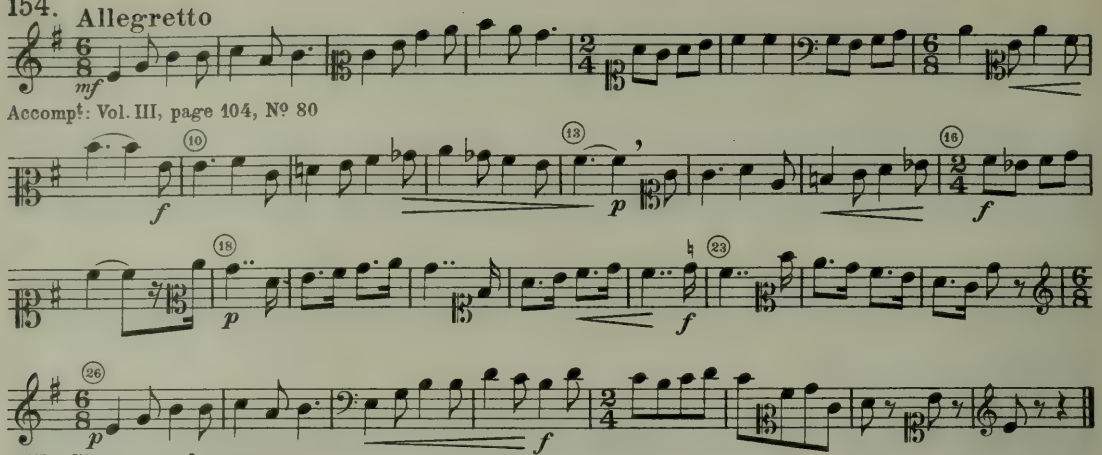
153. Assez vif



Accompt: Vol. III, page 63, Nº 35



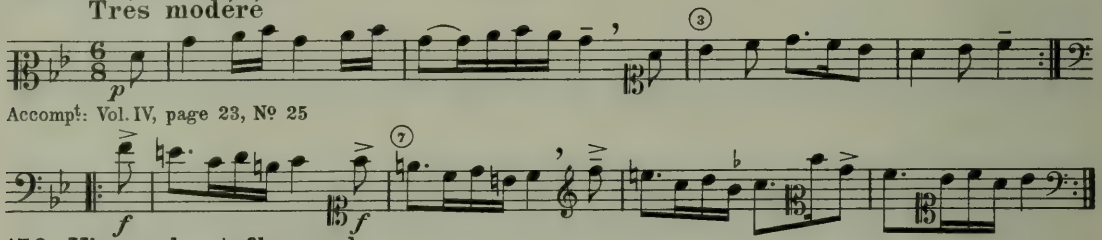
154. Allegretto



Accompt: Vol. III, page 104, Nº 80

155. Chanson basque

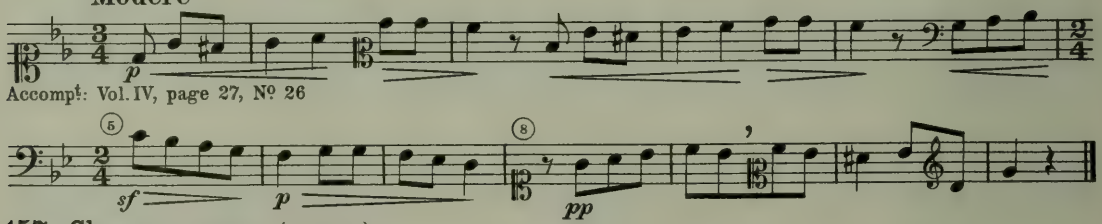
Très modéré



Accompt: Vol. IV, page 23, Nº 25

156. Vieux chant flamand

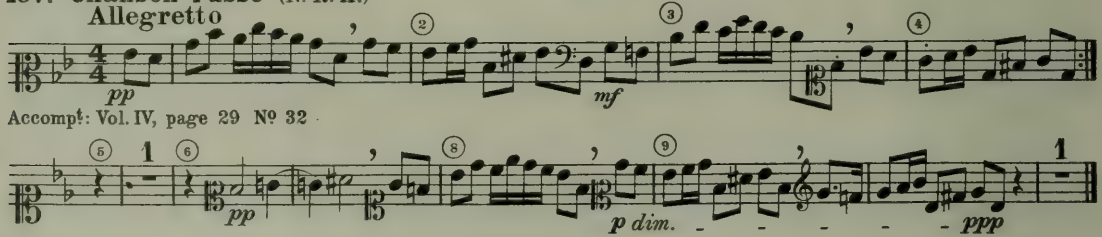
Modéré



Accompt: Vol. IV, page 27, Nº 26

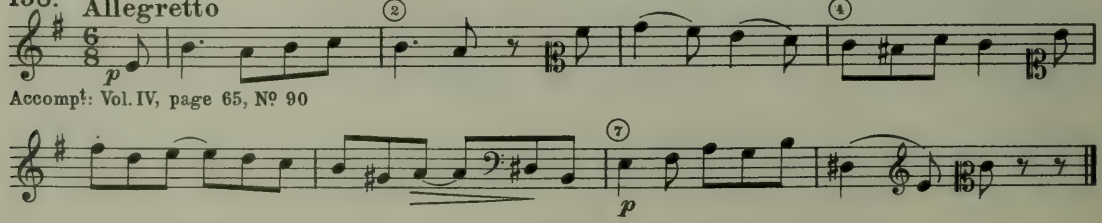
157. Chanson russe (N. R. K.)

Allegretto

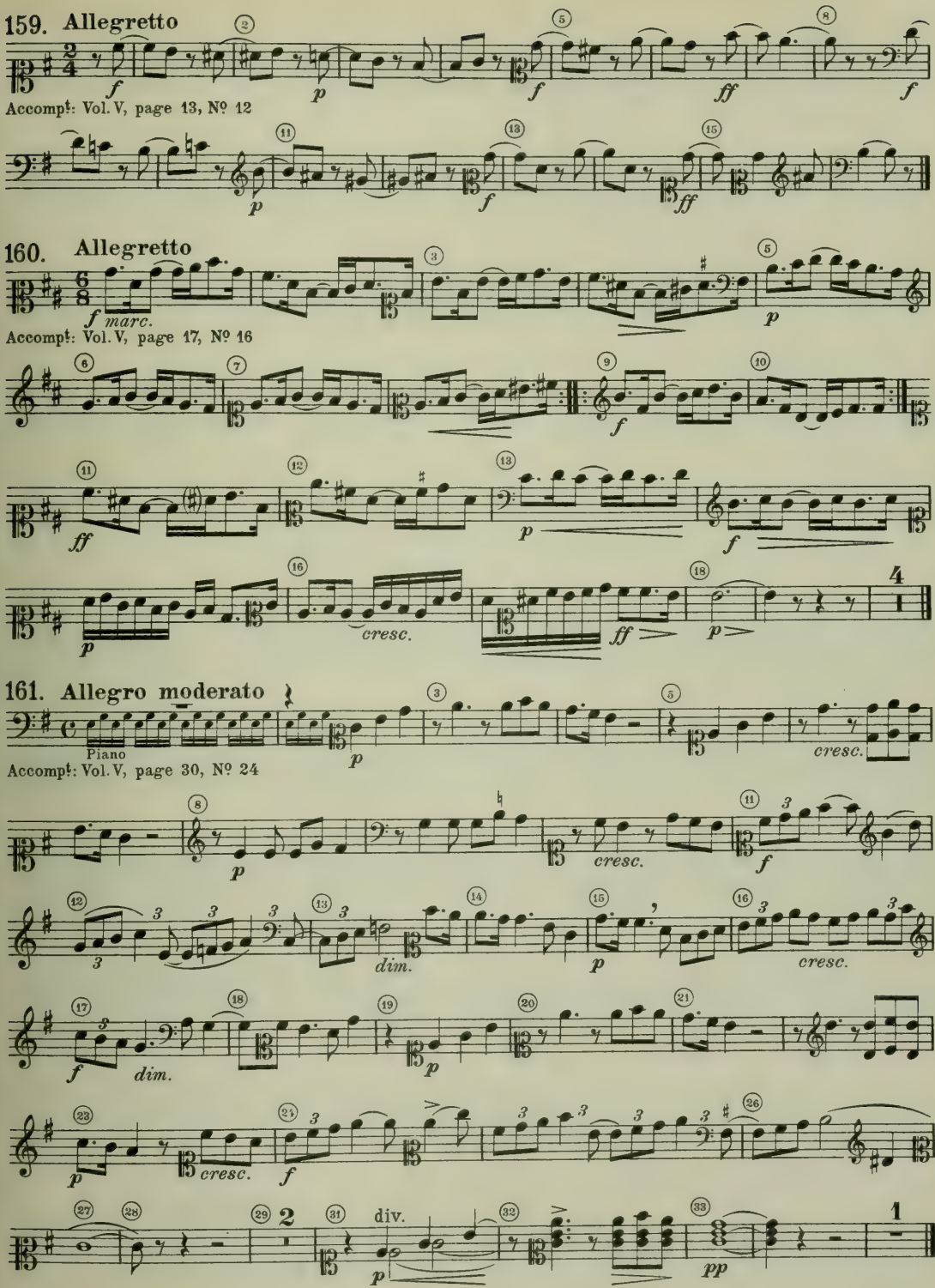


Accompt: Vol. IV, page 29 Nº 32

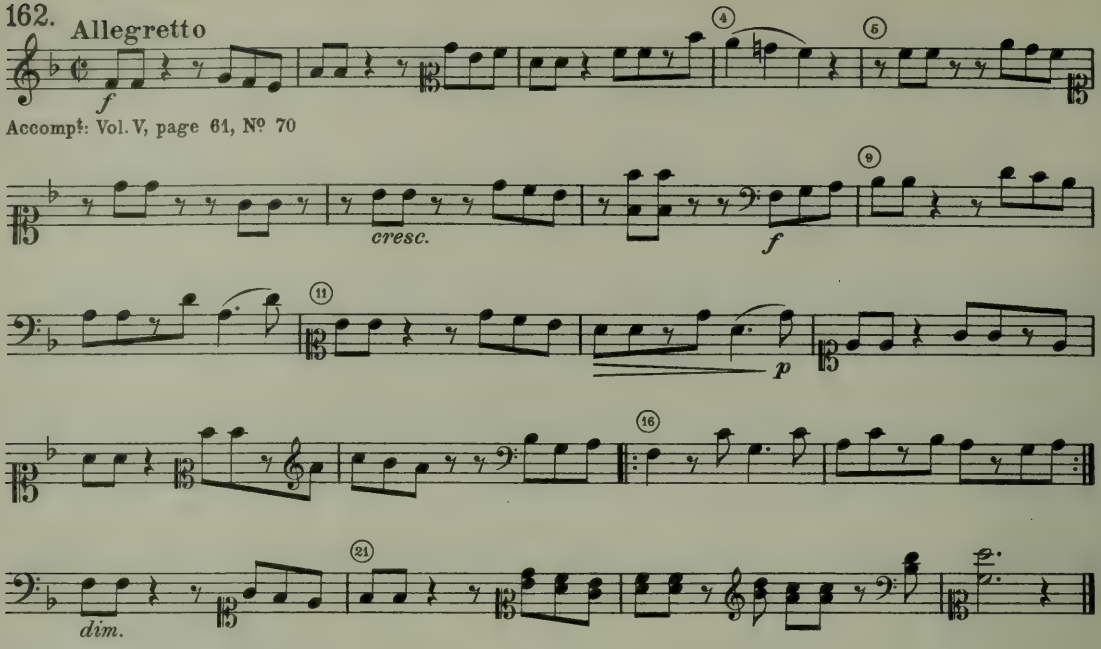
158. Allegretto



Accompt: Vol. IV, page 65, Nº 90


159. Allegretto
Accompt: Vol. V, page 13, Nº 12
160. Allegretto
marc.
Accompt: Vol. V, page 17, Nº 16
cresc.
161. Allegro moderato
Piano
Accompt: Vol. V, page 30, Nº 24
cresc.
dim.
div.

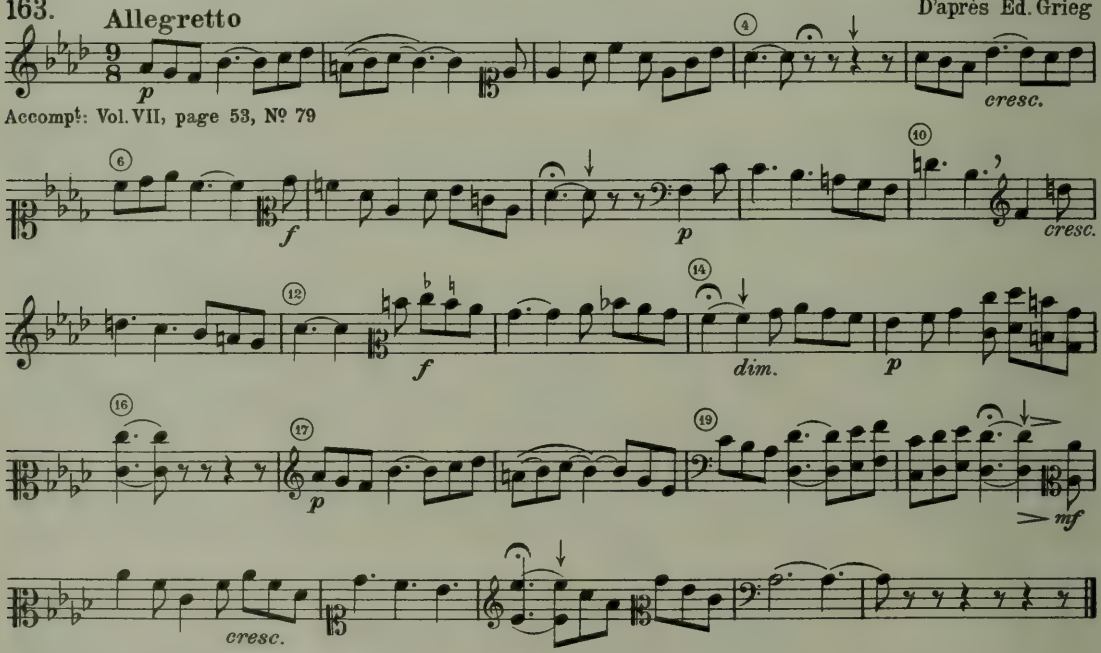
162. Allegretto



Accompt: Vol. V, page 61, Nº 70

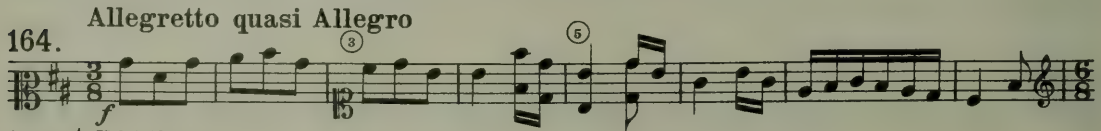
163. Allegretto

D'après Ed. Grieg

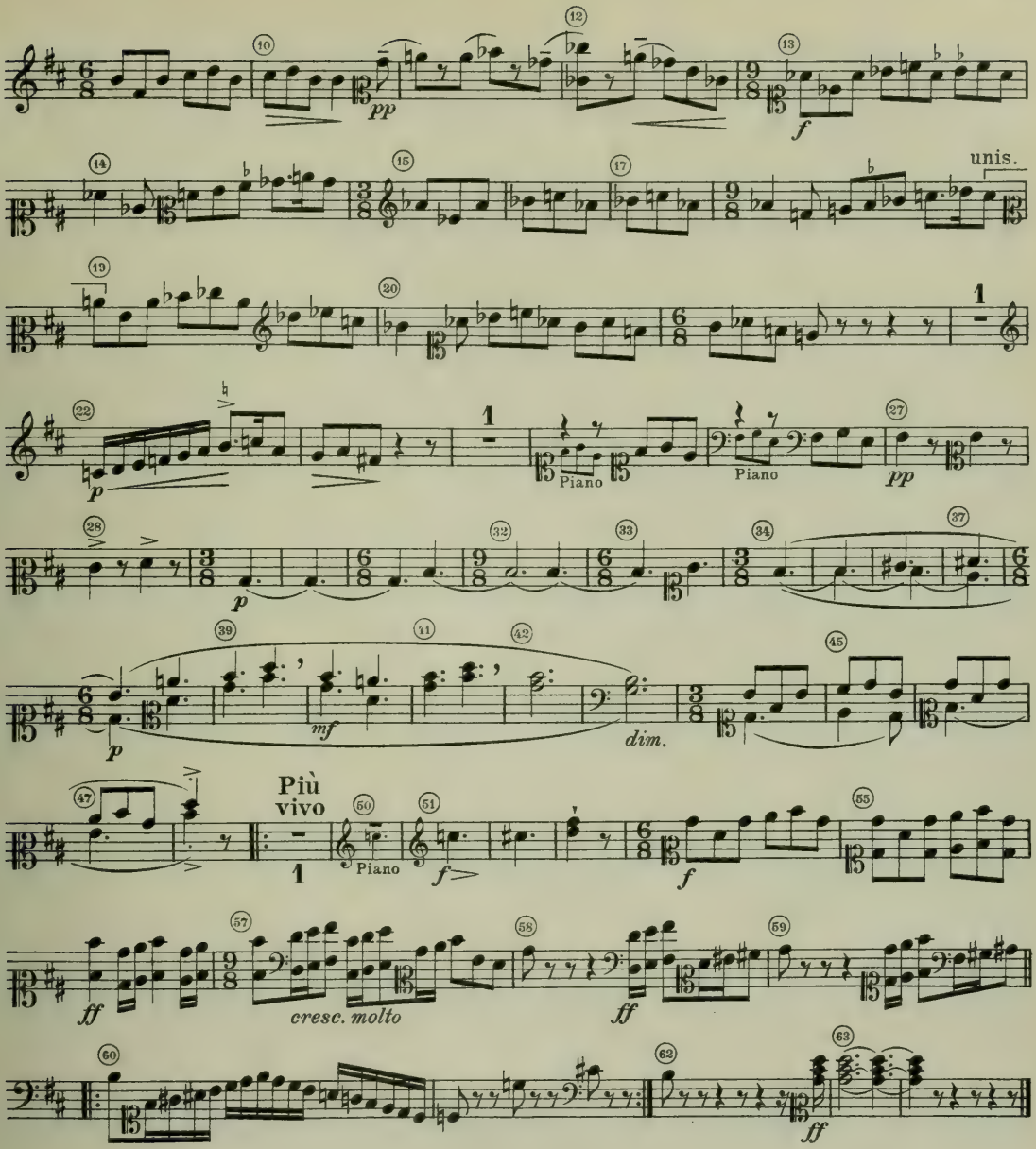


Accompt: Vol. VII, page 53, Nº 79

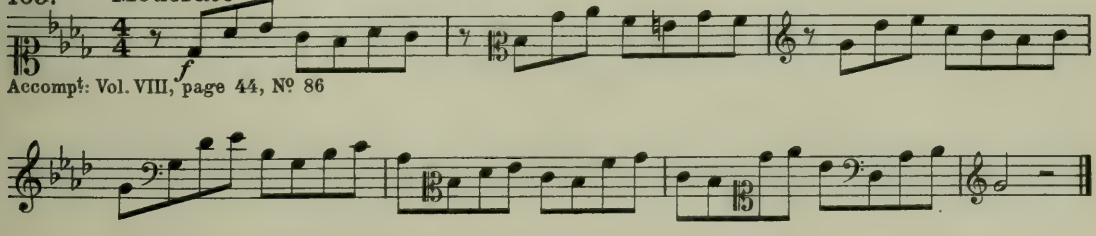
164. Allegretto quasi Allegro



Accompt: Vol. VII, page 62, Nº 84

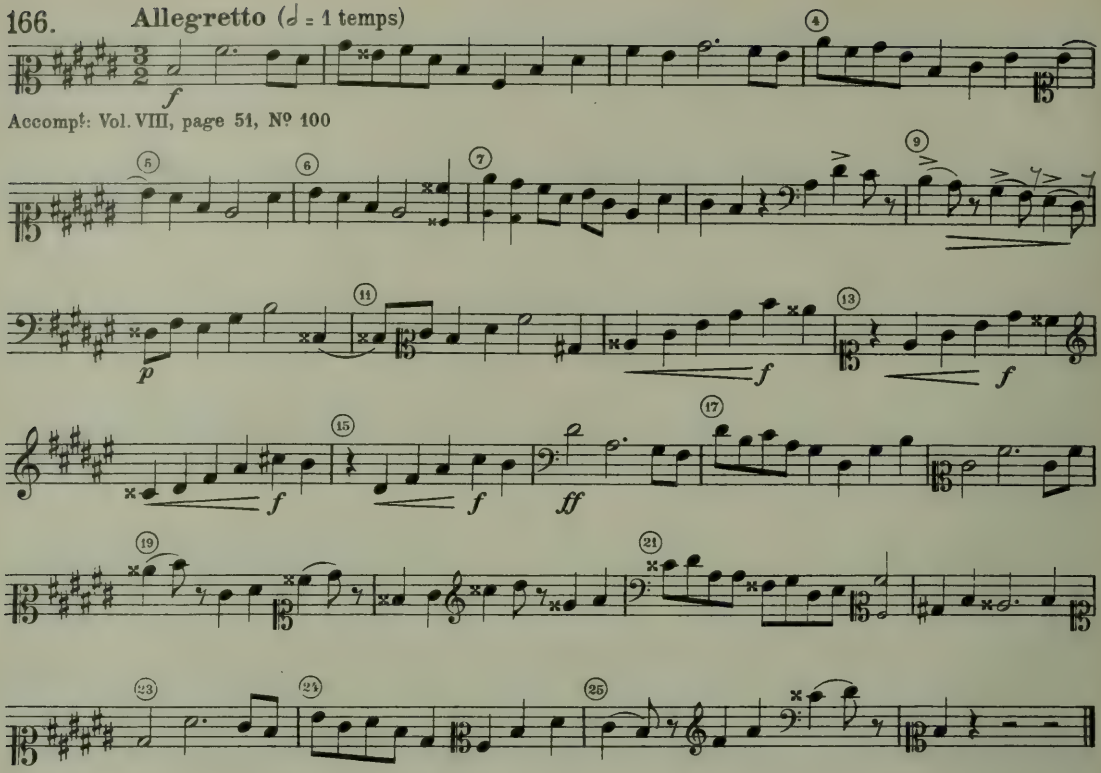


165. Moderato



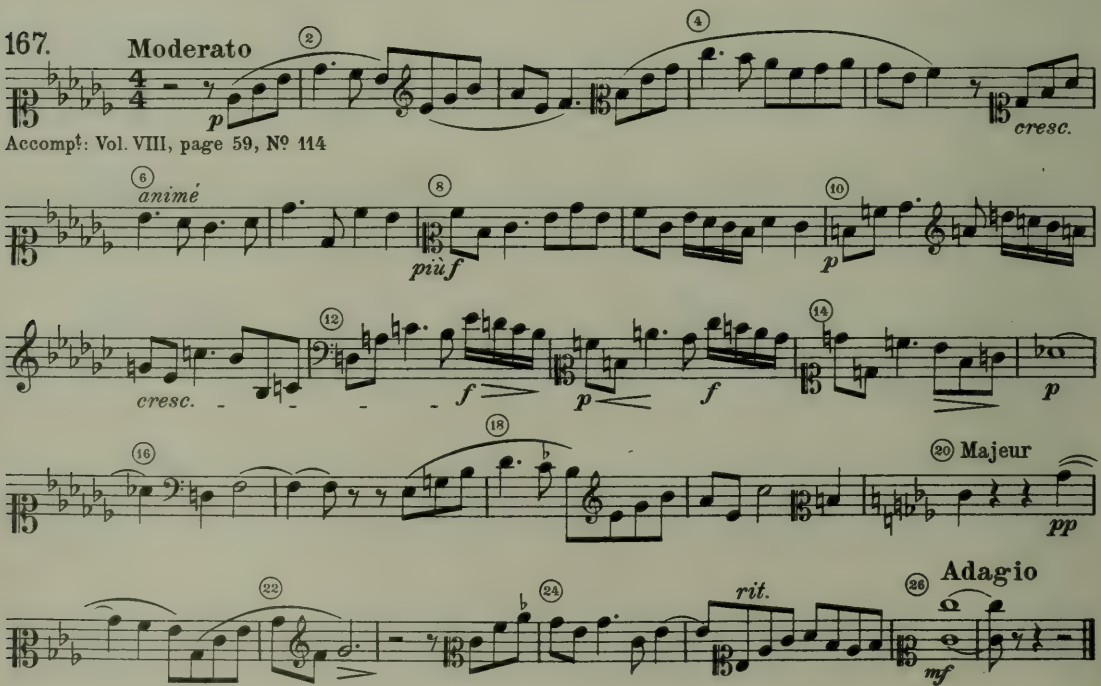
Accompt: Vol. VIII, page 44, № 86

166. **Allegretto** (𝅗𝅥 = 1 temps)



Accompt: Vol. VIII, page 51, Nº 100

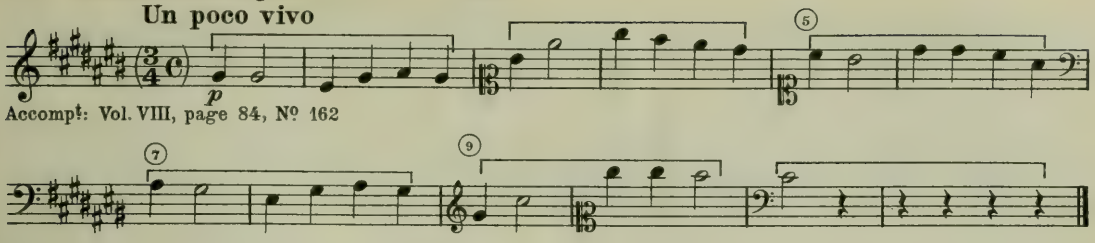
167. **Moderato**



Accompt: Vol. VIII, page 59, Nº 114

168. Chanson tchèque (Phrases de 7 temps)

Un poco vivo

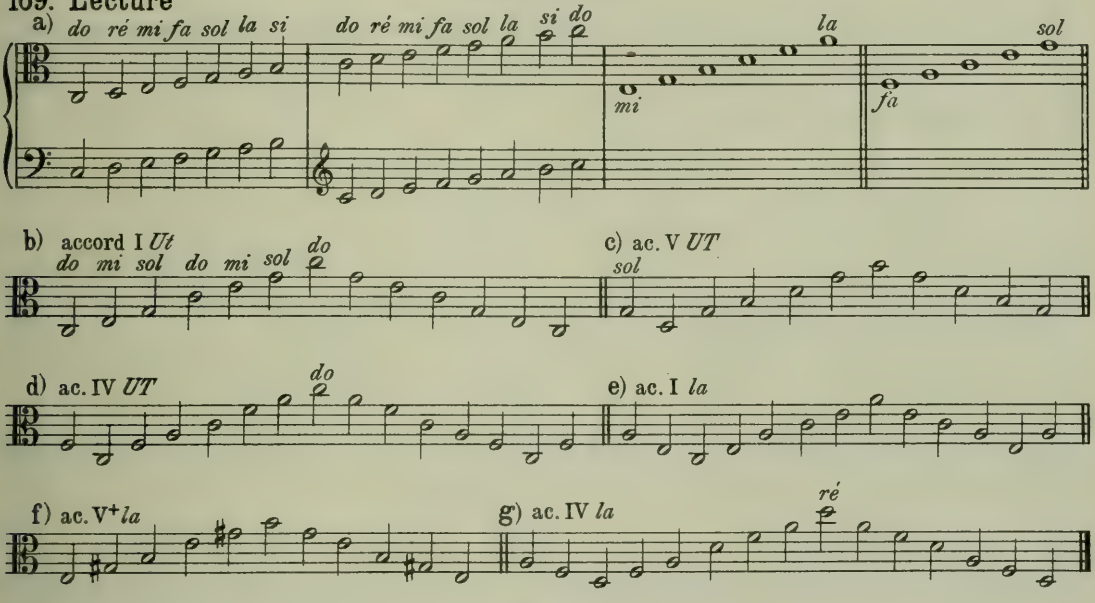


Accompt: Vol. VIII, page 84, Nº 162

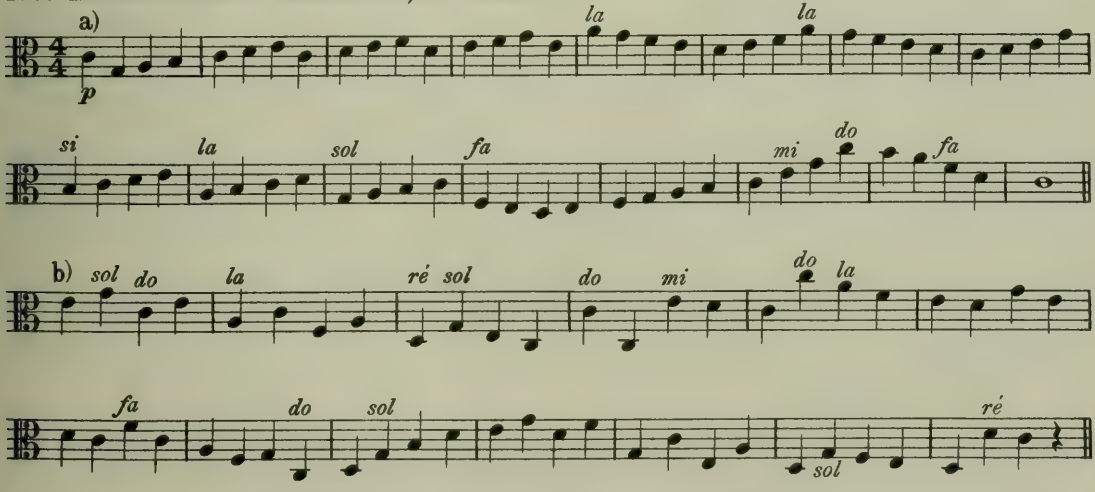
Clé d'Ut3 (3me ligne)

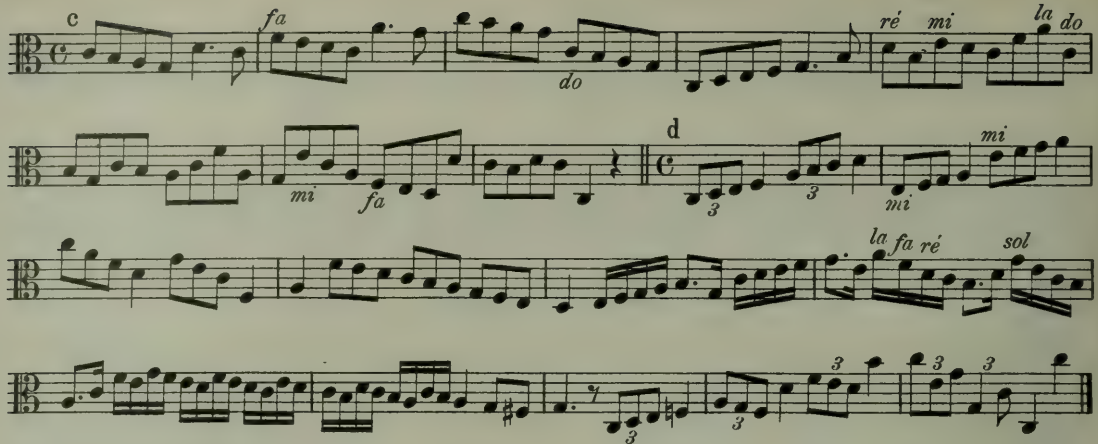
dite: clé d'alto

169. Lecture

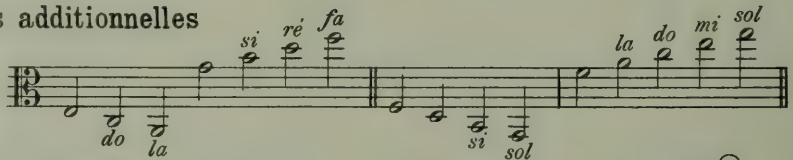


170. Lectures sans intonation, en mesure

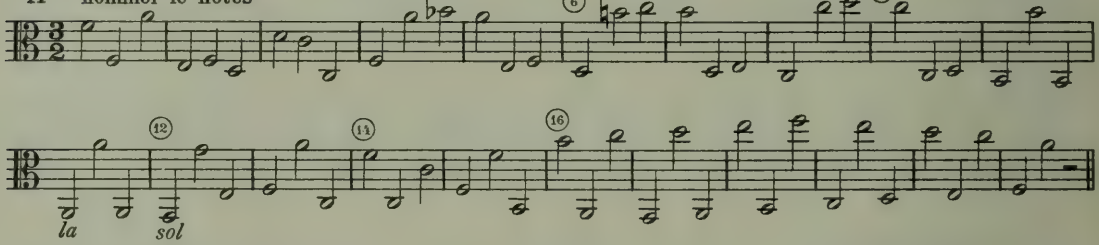




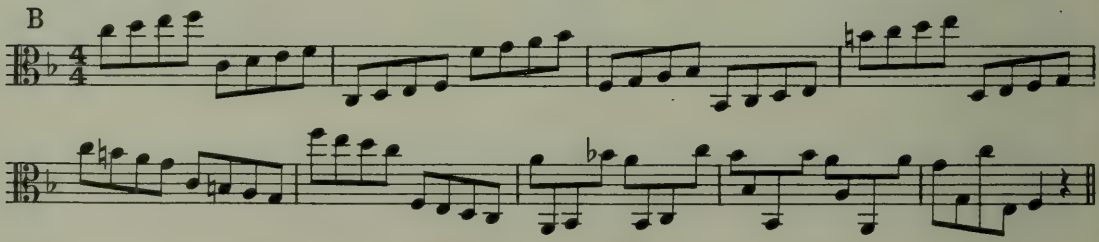
171. Lignes additionnelles



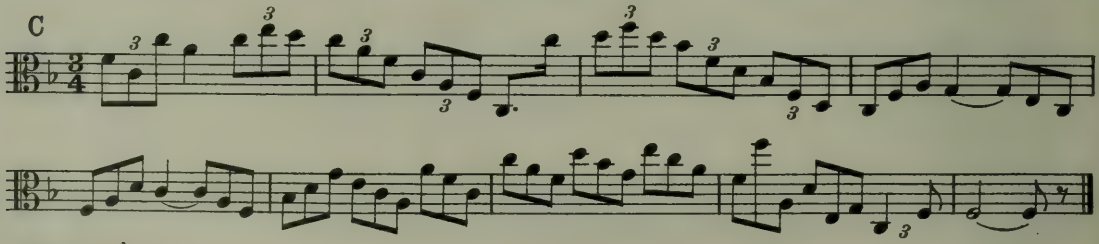
A nommer le notes



B

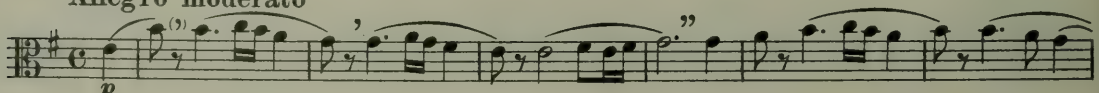


C

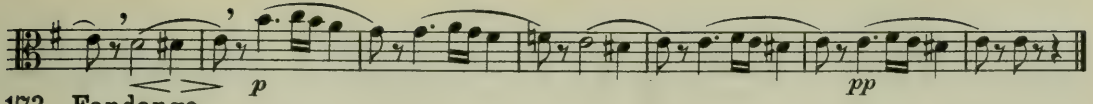


172. Solfège

Allegro moderato



Accompt: Vol. III, page 58, Nº 29

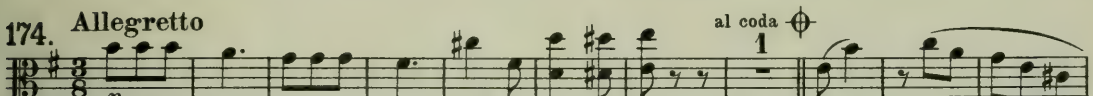


173. Fandango

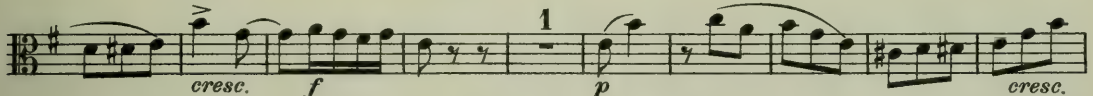
Allegro

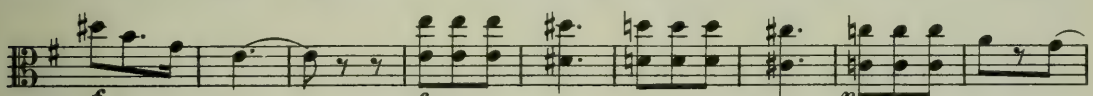
Accompt: Vol. III, page 69, № 42

174. Allegretto



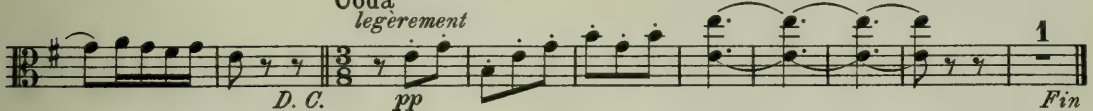
Accompt: Vol. III, page 73, № 49



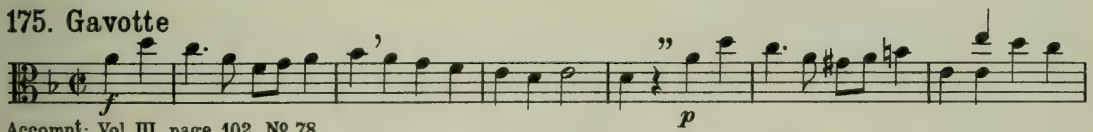


Coda

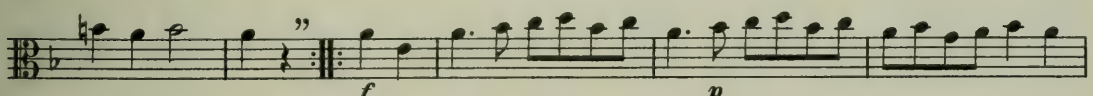
legèrement

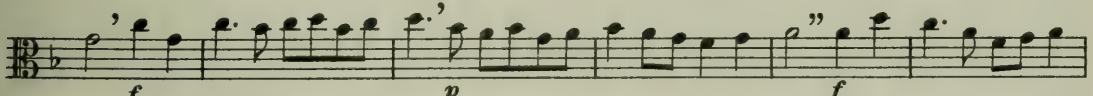


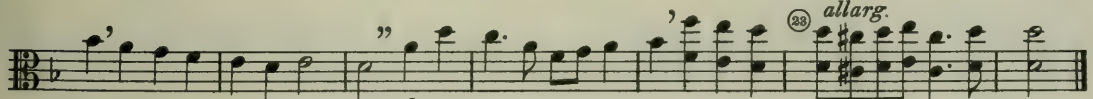
175. Gavotte



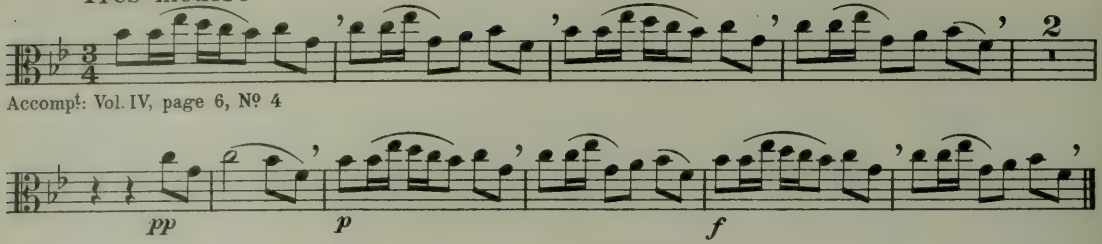
Accompt: Vol. III, page 102, № 78





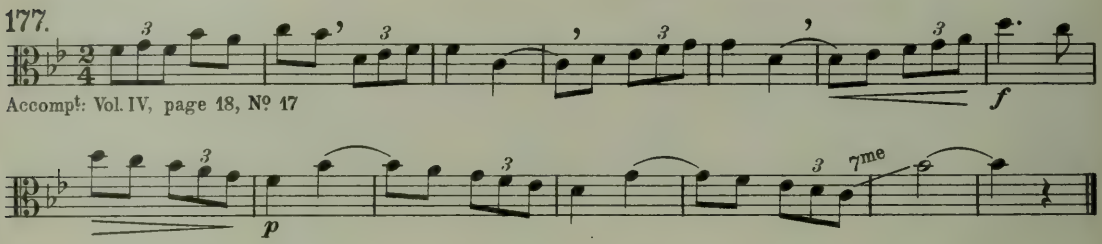


176. Chant populaire russe
Très modéré



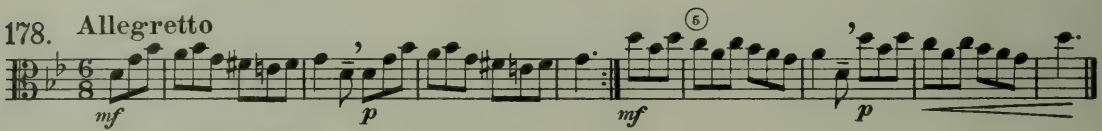
Accompt: Vol. IV, page 6, Nº 4

177.



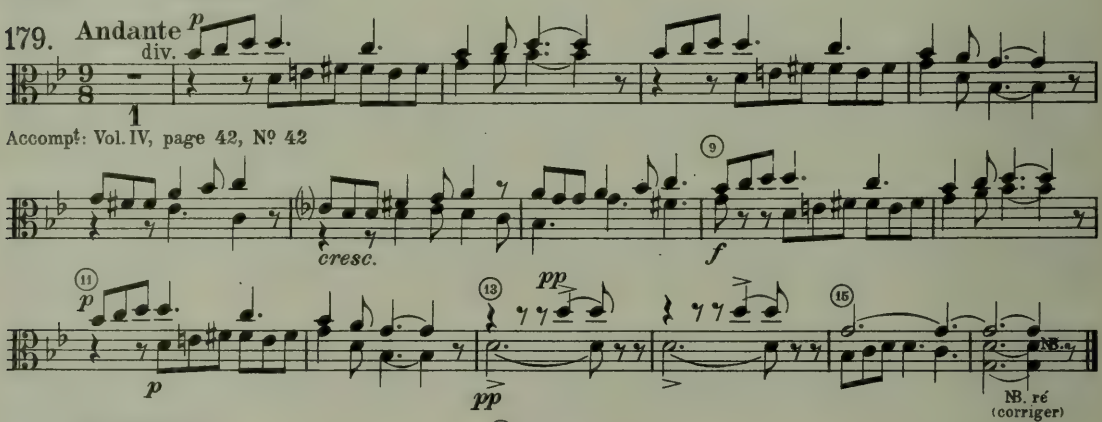
Accompt: Vol. IV, page 18, Nº 17

178. Allegretto



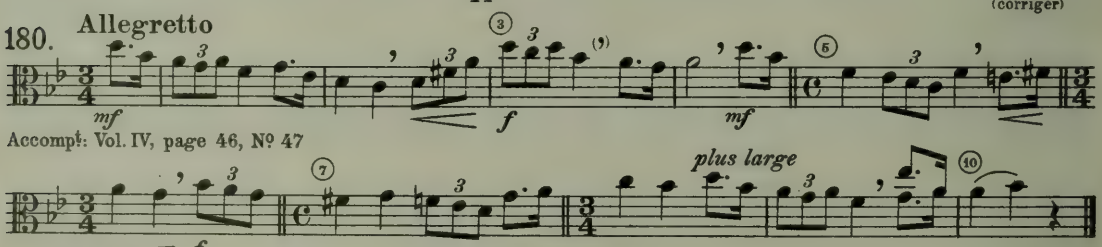
Accompt: Vol. IV, page 29, Nº 31

179. Andante



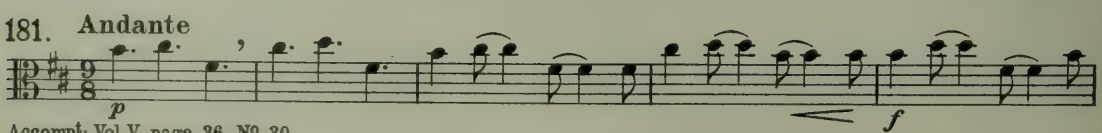
Accompt: Vol. IV, page 42, Nº 42

180. Allegretto

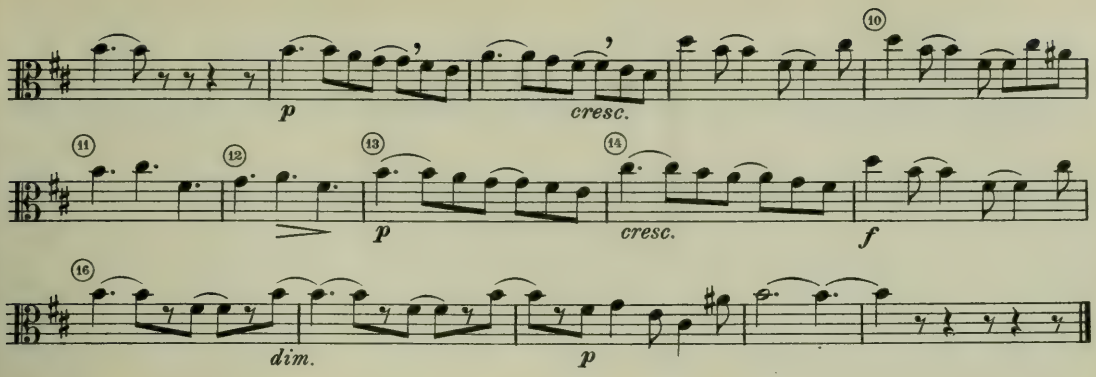


Accompt: Vol. IV, page 46, Nº 47

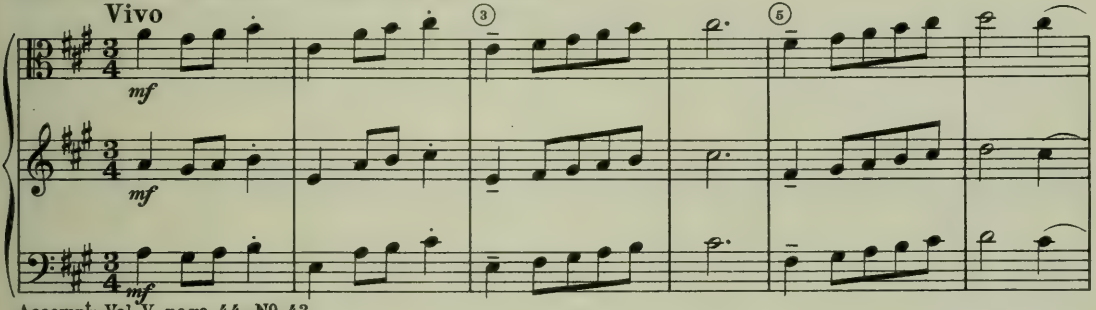
181. Andante



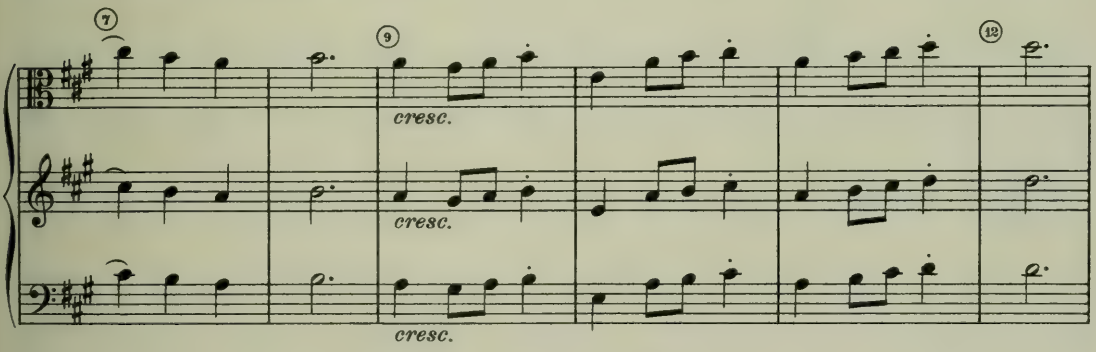
Accompt: Vol. V, page 36, Nº 30

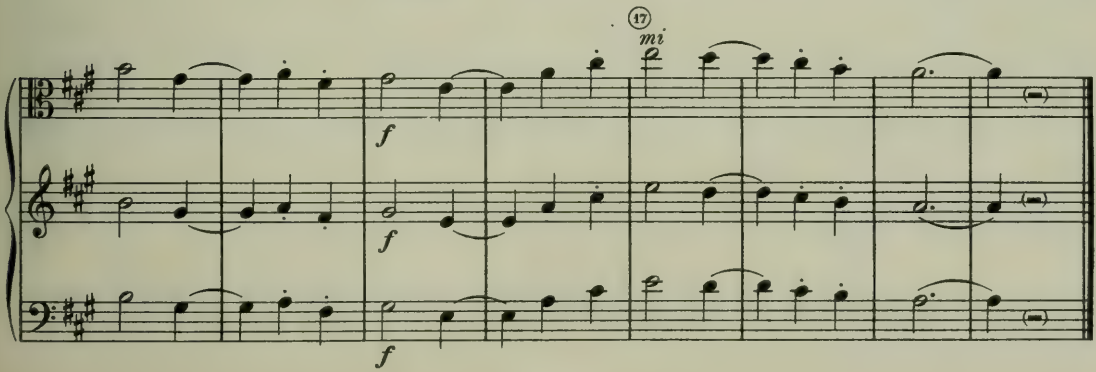


182. Lire en passant d'une clé à l'autre

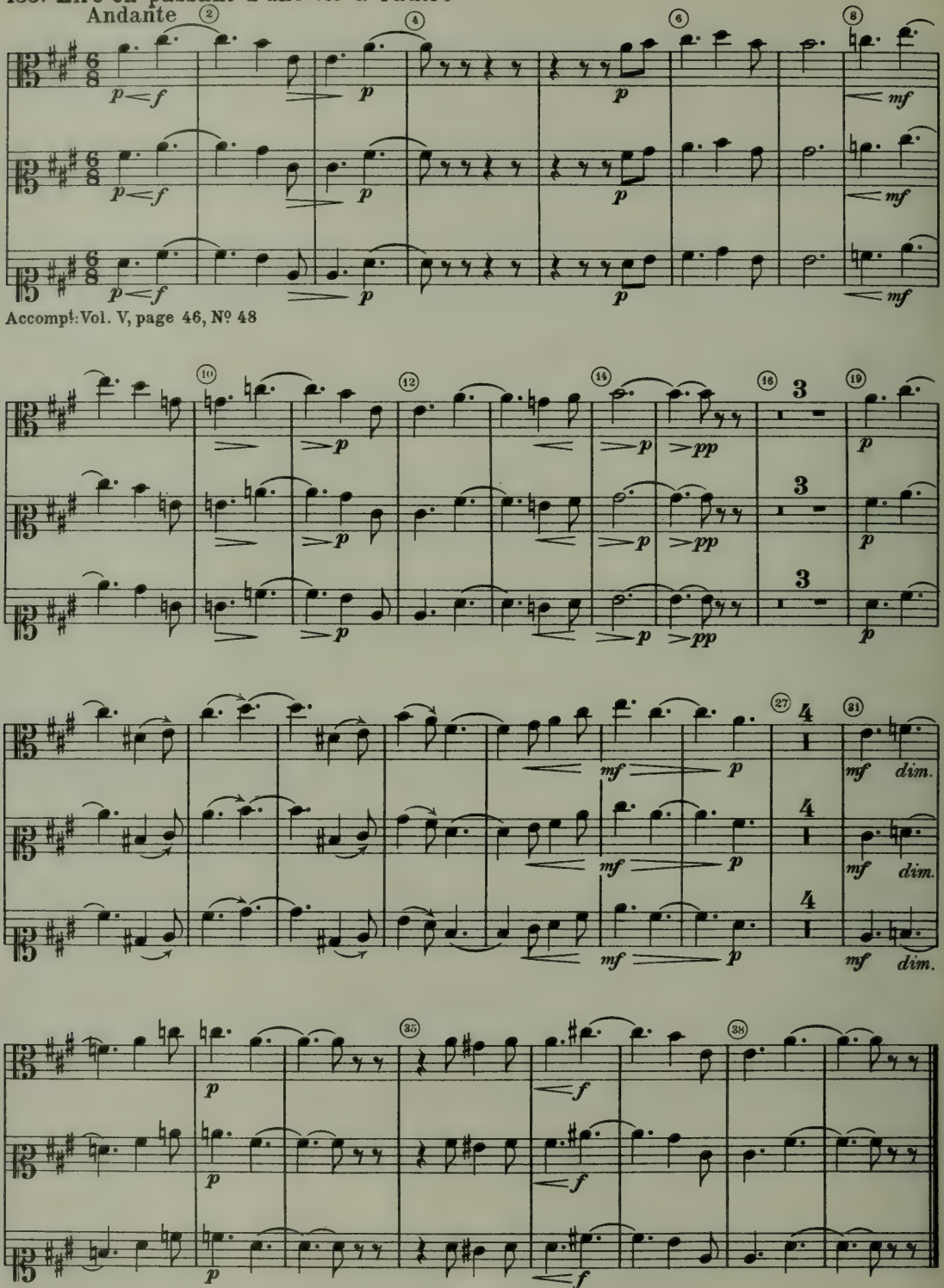


Accompt: Vol. V, page 44, Nº 43



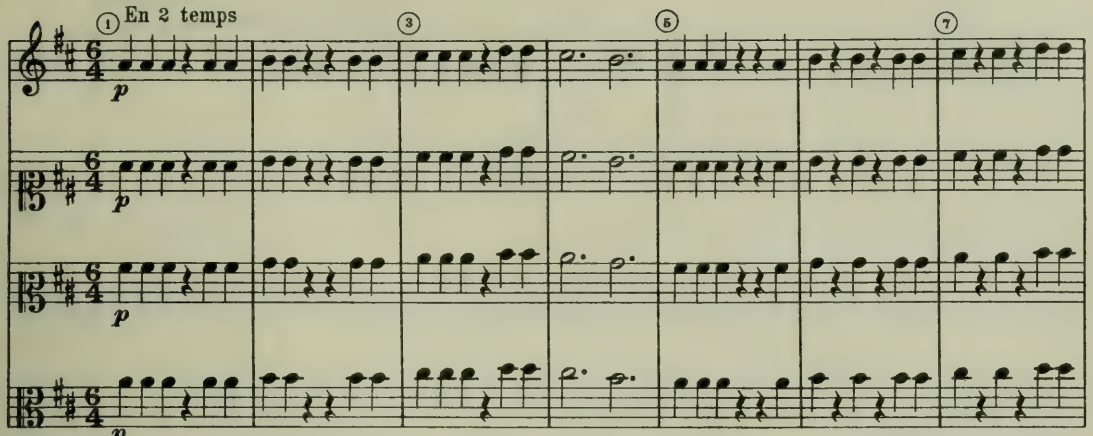


183. Lire en passant d'une clé à l'autre

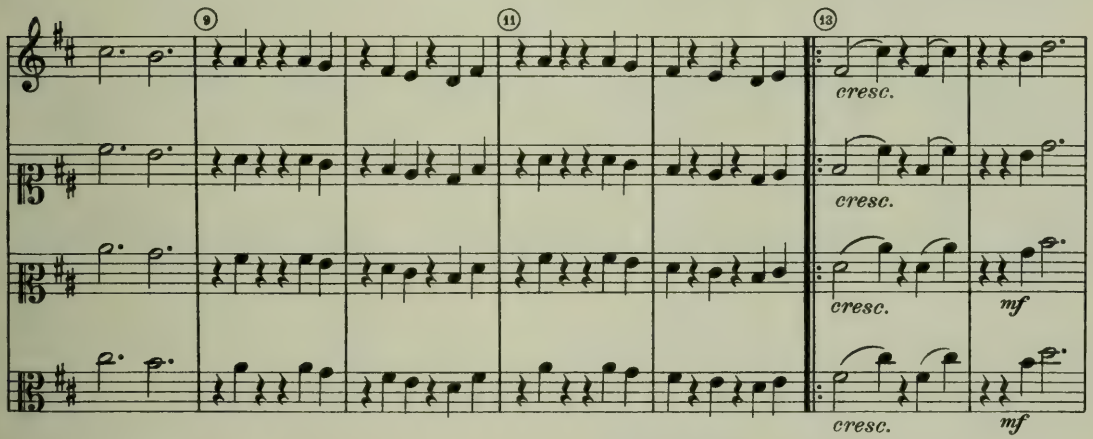


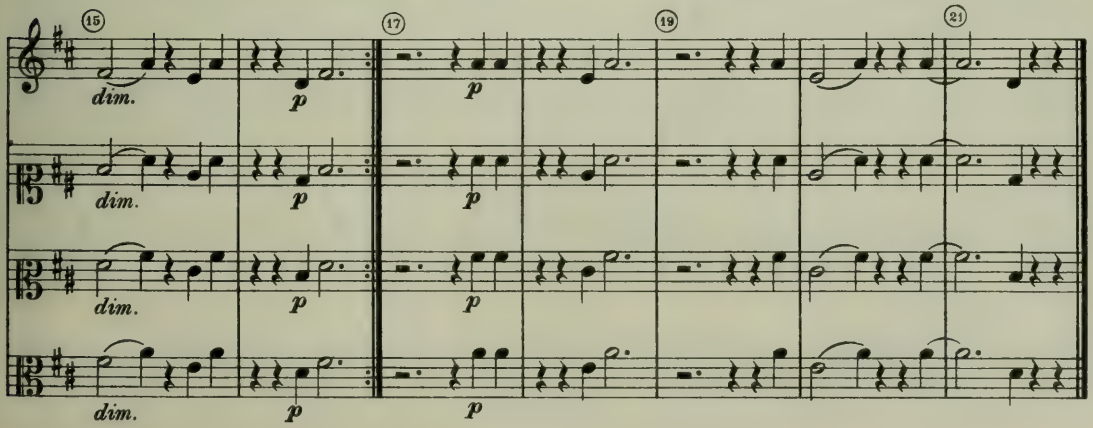
184. Lire en passant d'une clé à l'autre

Andante



Accompt: Vol. V, page 60, Nº 68 (en $\frac{6}{8}$ le chant en $\frac{6}{4}$)

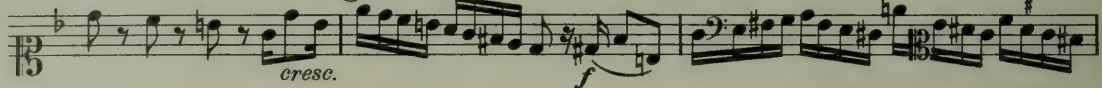


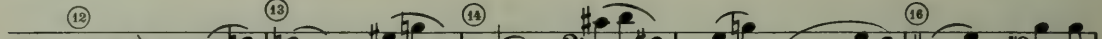


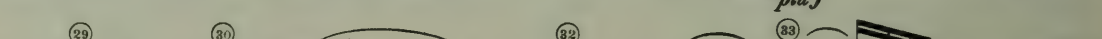
Clés mélangées

185. Allegro

Accompt: Vol. V, page 82, Nº 98

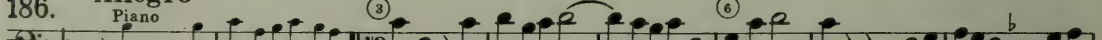






186. Allegro

Piano

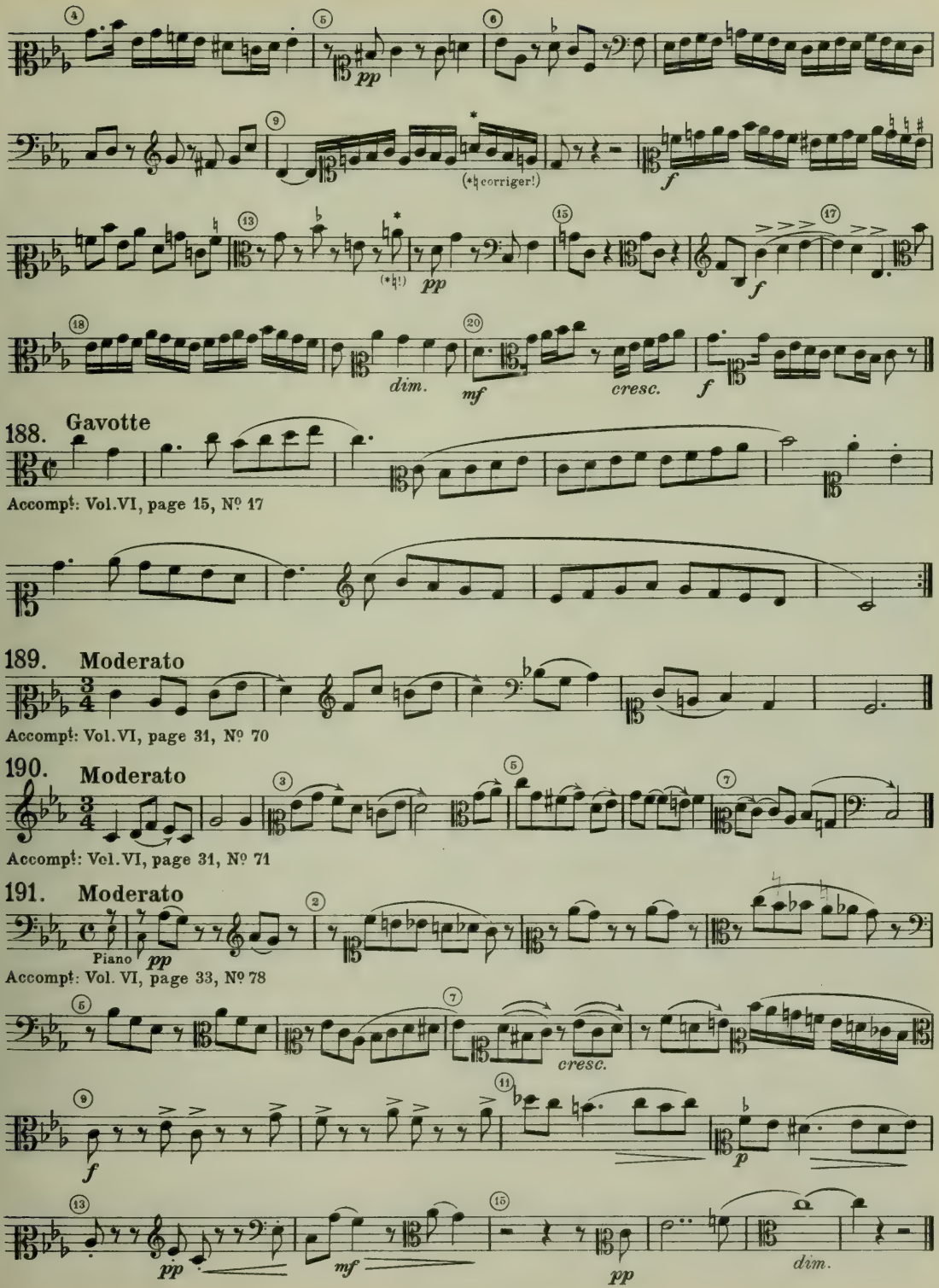


Accompt: Vol. VI, page 8, Nº 11

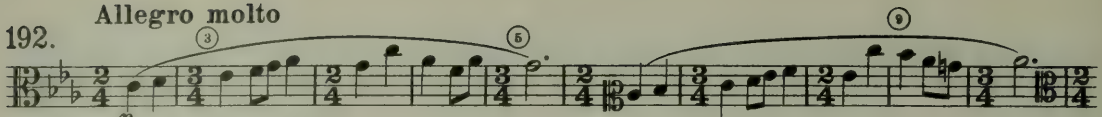
187. Moderato

Accompt: Vol. VI, page 9, Nº 13

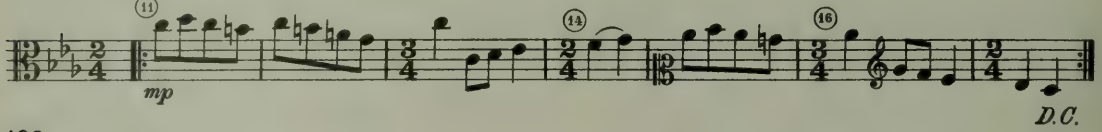
*sol (corriger)


(*♮ corriger!)
(*♮!)
pp
f
dim.
mf
cresc.
188. Gavotte
Accompt: Vol.VI, page 15, Nº 17
189. Moderato
Accompt: Vol.VI, page 31, Nº 70
190. Moderato
Accompt: Vol.VI, page 31, Nº 71
191. Moderato
Piano
Accompt: Vol. VI, page 33, Nº 78

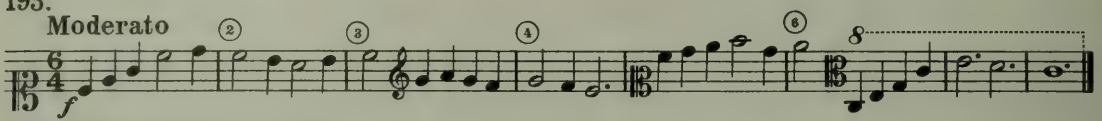
192. Allegro molto



Accompt: Vol. VI, page 41, Nº 84

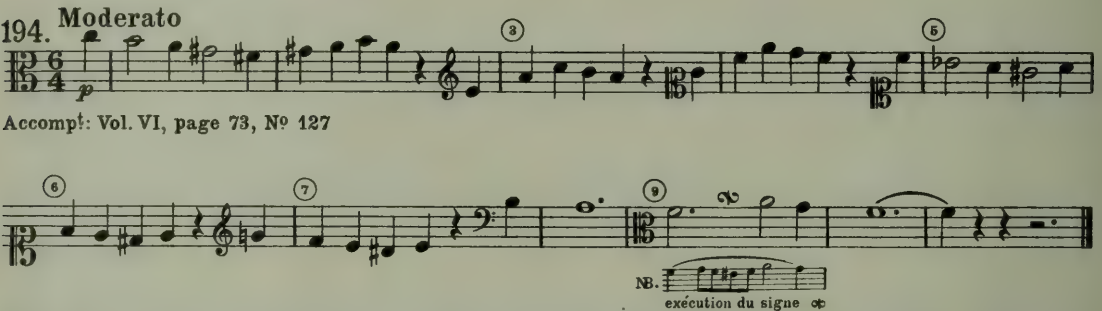


193. Moderato



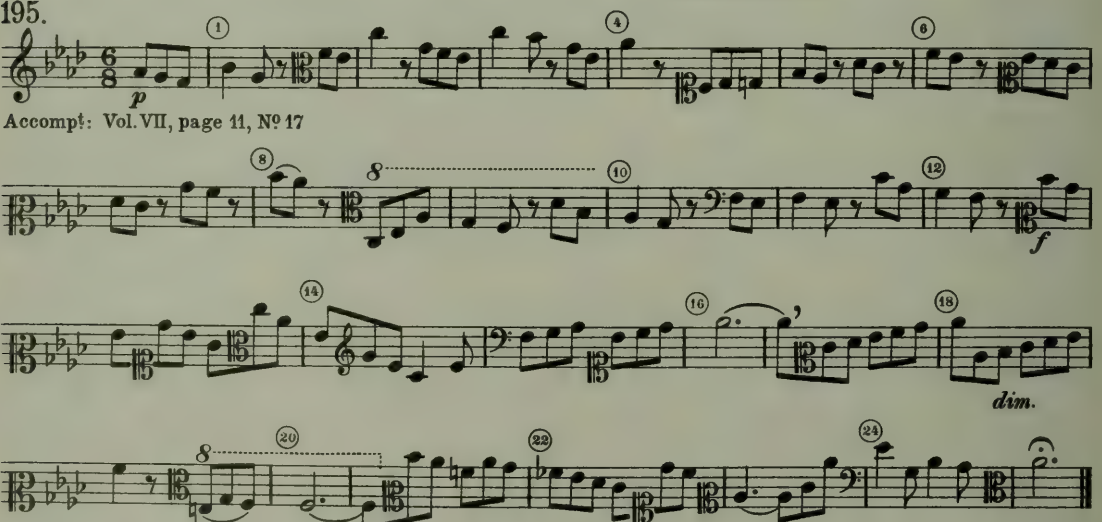
Accompt: Vol. VI, page 73, Nº 126

194. Moderato



Accompt: Vol. VI, page 73, Nº 127

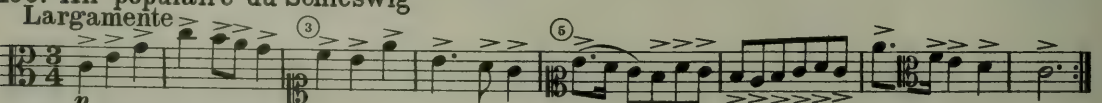
195.



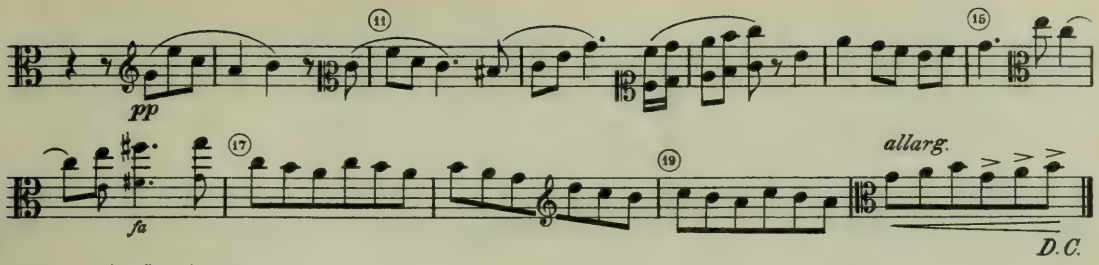
Accompt: Vol. VII, page 11, Nº 17

196. Air populaire du Schleswig

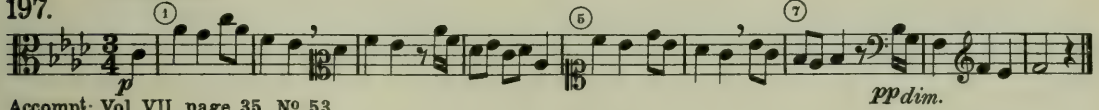
Largamente



Accompt: Vol. VII, page 23, Nº 33

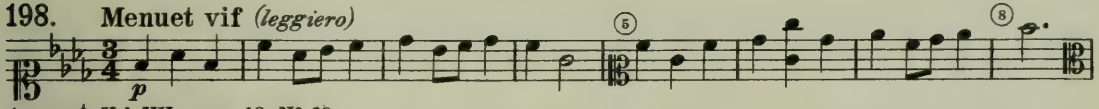


197. **Andante**

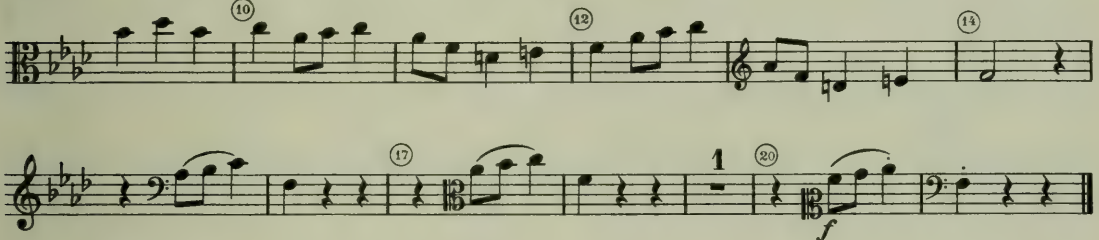


Accompt: Vol. VII, page 35, Nº 53

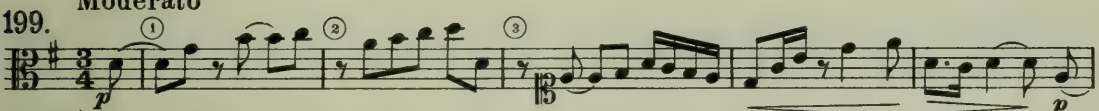
198. **Menuet vif** *(leggiero)*



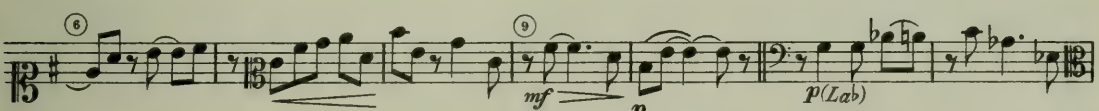
Accompt: Vol. VII, page 43, Nº 68

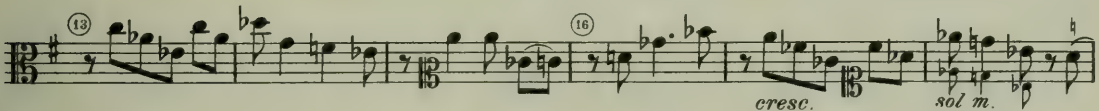


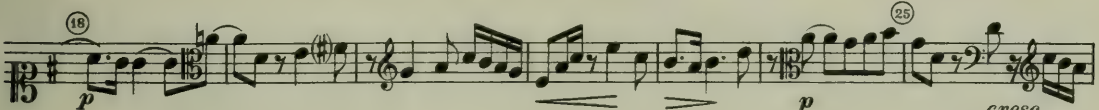
199. **Moderato**

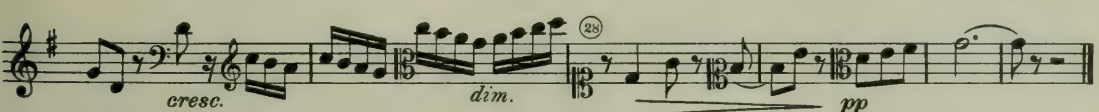


Accompt: Vol. VII, page 51, Nº 75

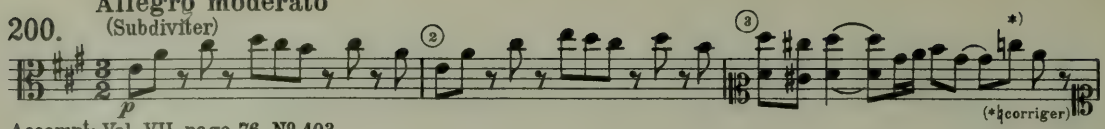




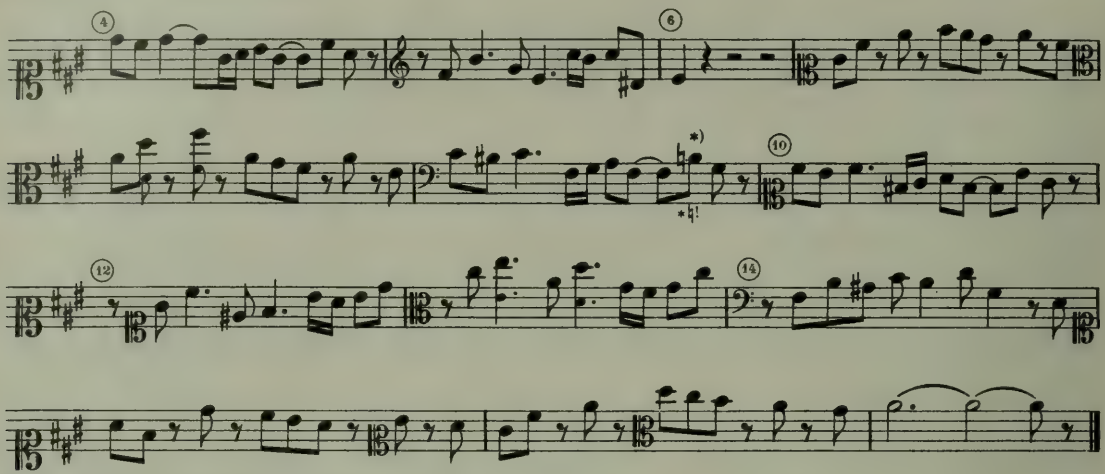




200. **Allegro moderato**
(Subdiviter)

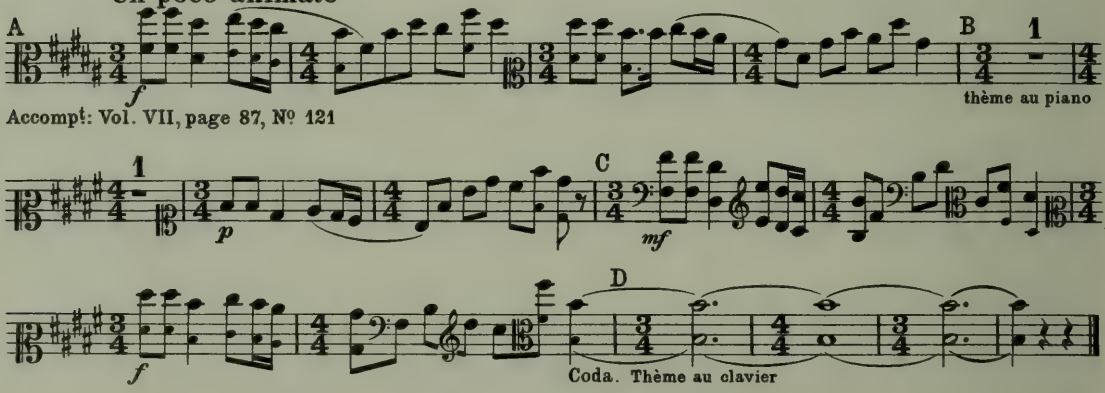


Accompt: Vol. VII, page 76, Nº 103



201. **Chant populaire russe** N.R.K.

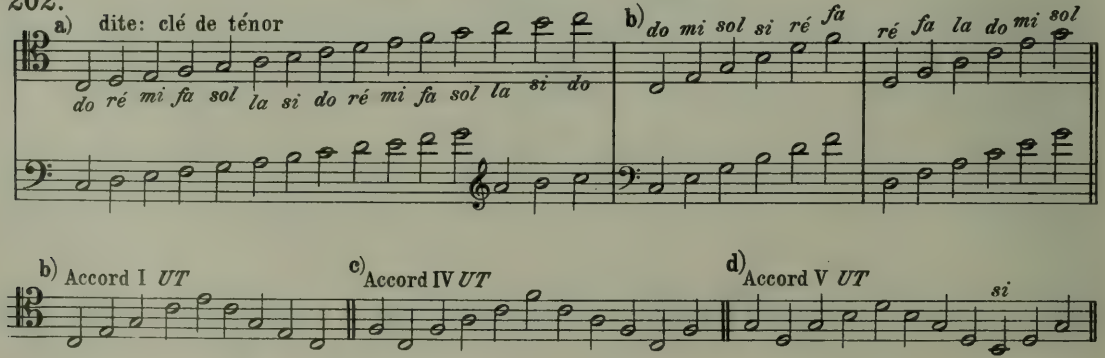
Un poco animato

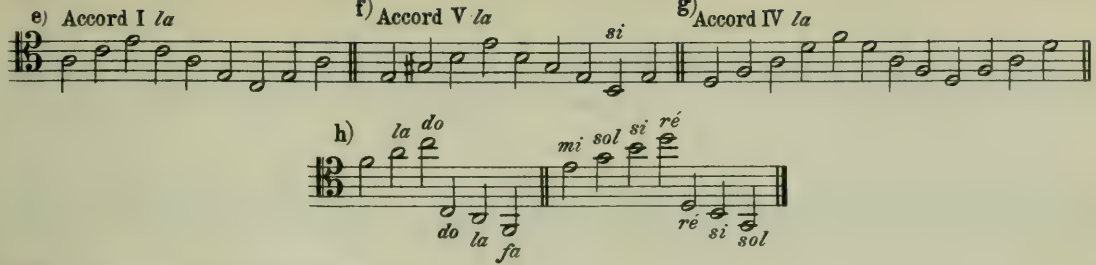


Accompt: Vol. VII, page 87, Nº 121

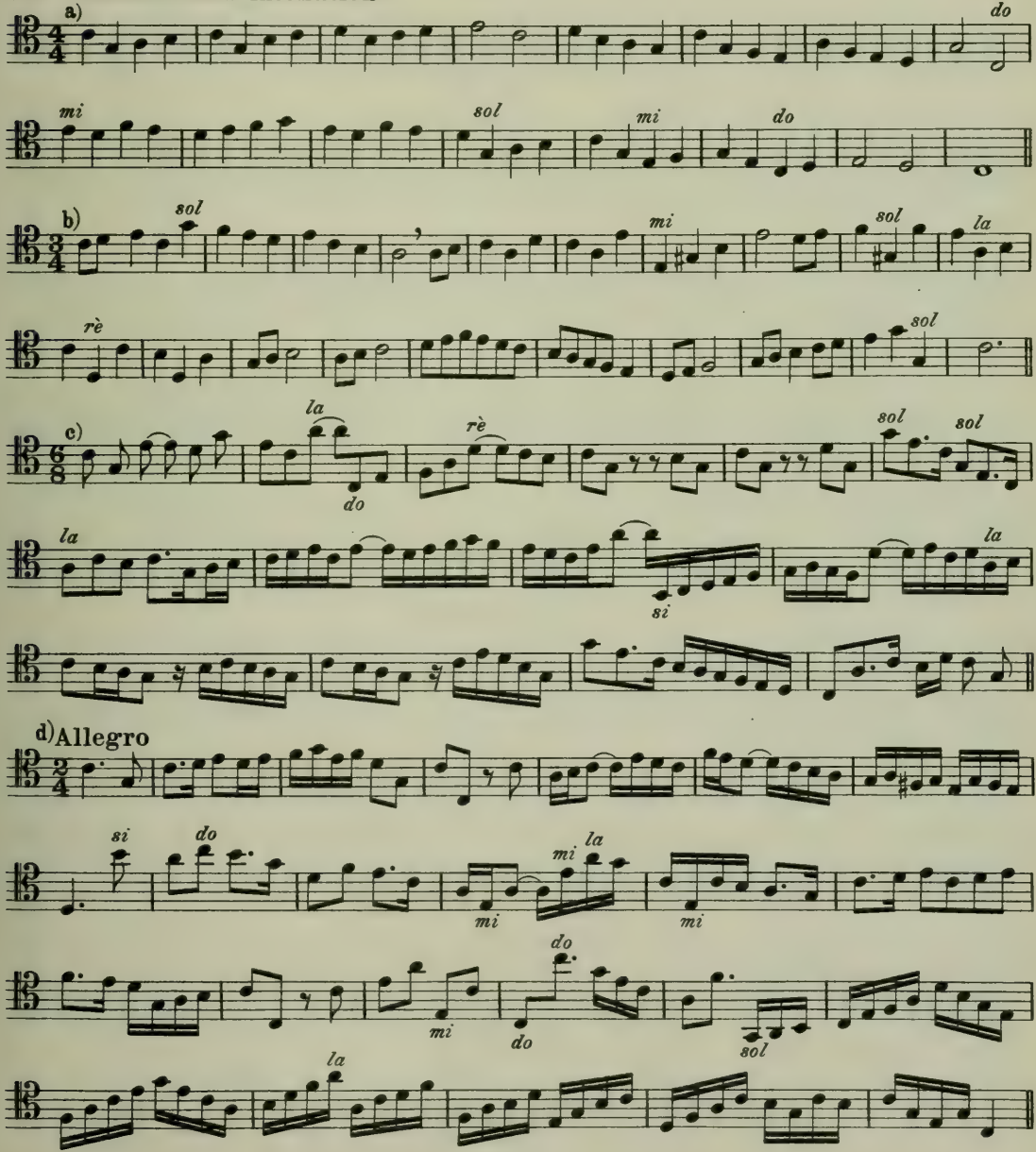
C. Clé d'ut4 (4e ligne)

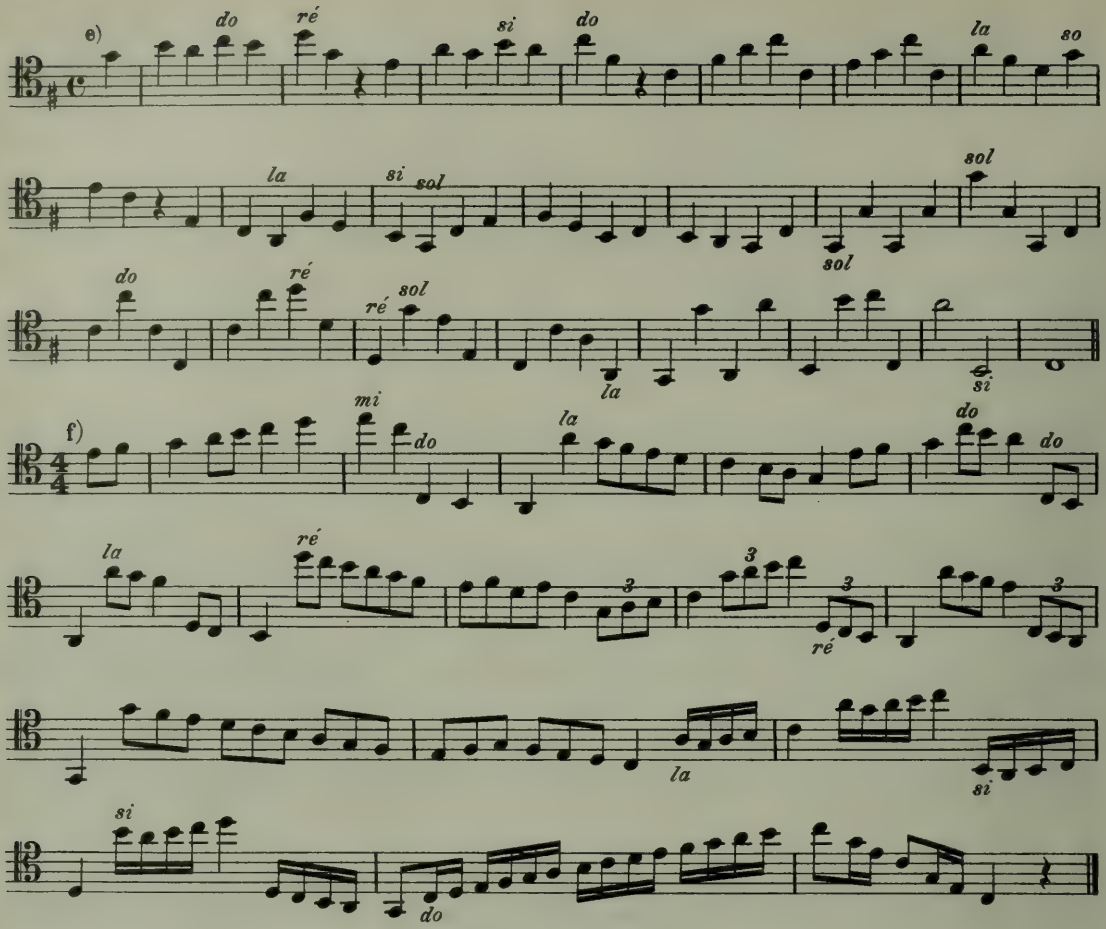
202.





203. Lectures sans intonation



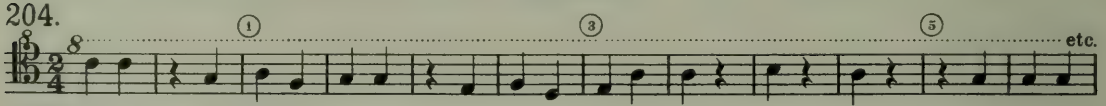


Solfège chanté

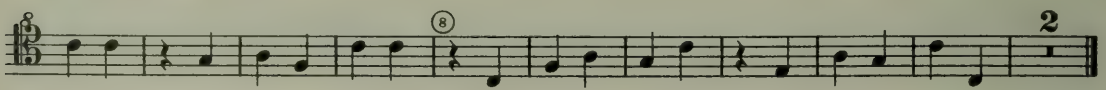
Comme la clé de *fa*^{4}, la clé *d'ut*^{4} se lit une 8^{ve} plus haut que sa hauteur réelle, en solfiant. Nous indiquerons cette particularité par un 8 placé au-dessus de la clé. Si la clé se lit à la hauteur réelle, on l'indique H^{tr}r.

Cette *8va* ne concerne pas les voix graves, ténors-basses.

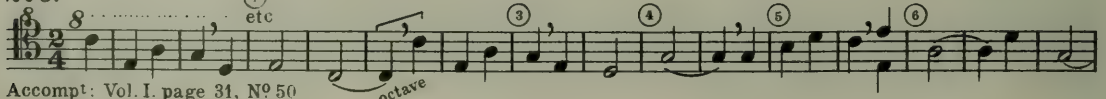
204.



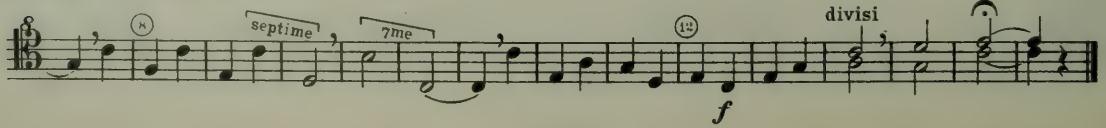
Accompt: Vol. I, page 17, Nº 25



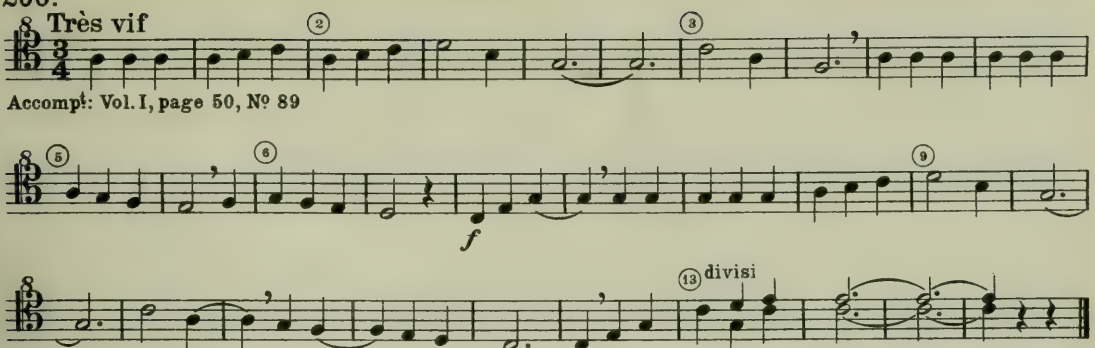
205.



Accompt: Vol. I. page 31, Nº 50

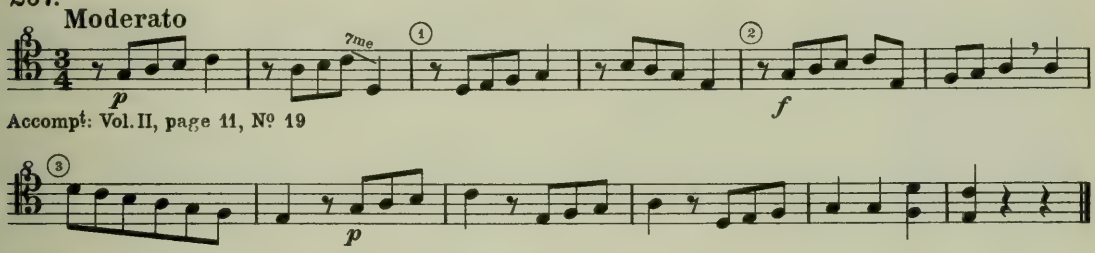


206.



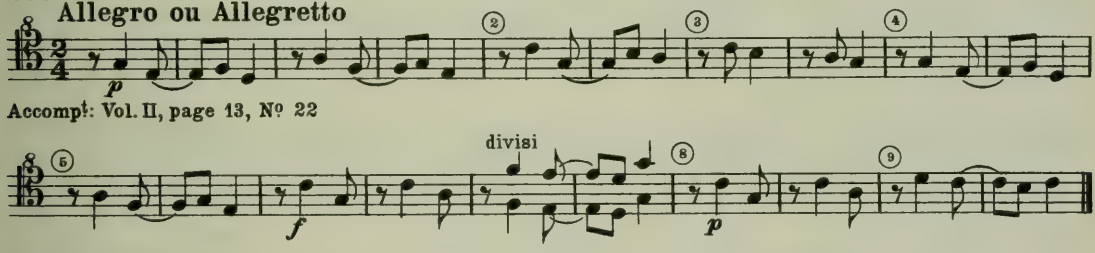
Accompt: Vol. I, page 50, Nº 89

207.



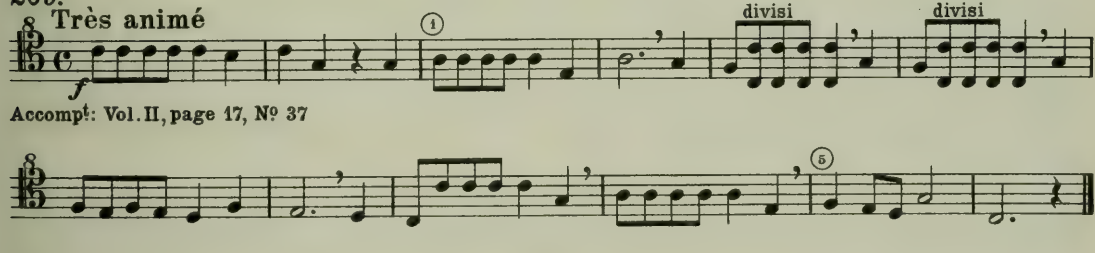
Accompt: Vol. II, page 11, Nº 19

208.



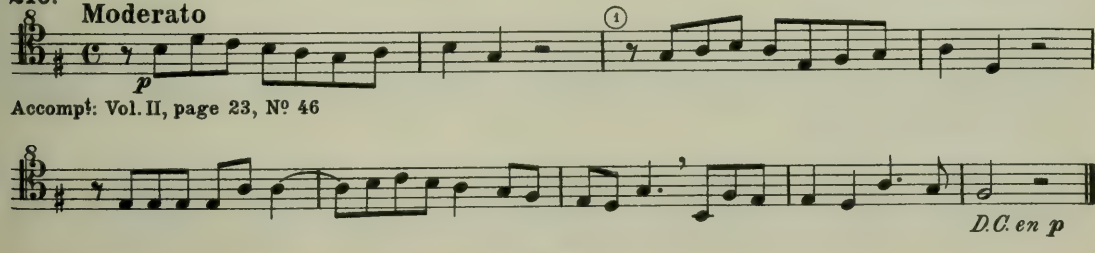
Accompt: Vol. II, page 13, Nº 22

209.



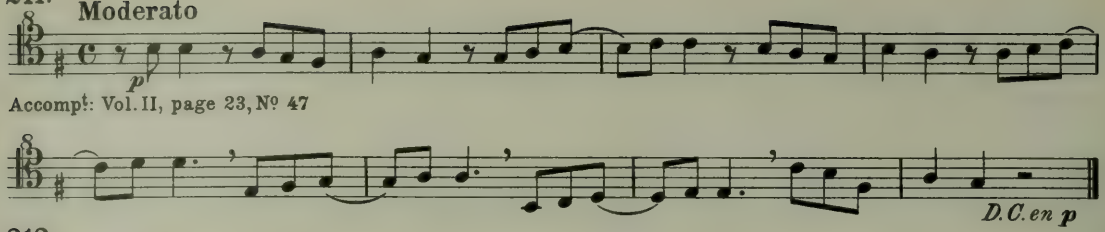
Accompt: Vol. II, page 17, Nº 37

210.



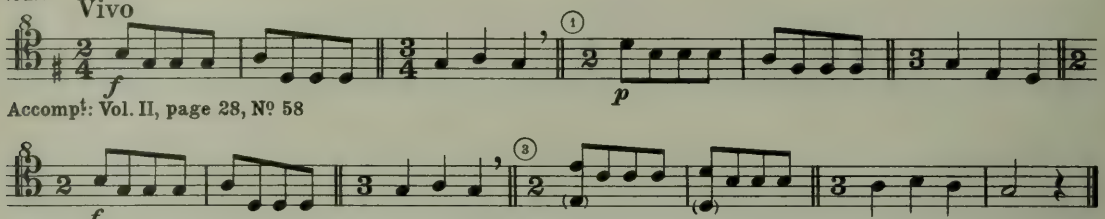
Accompt: Vol. II, page 23, Nº 46

211. Moderato



Accompt: Vol. II, page 23, Nº 47

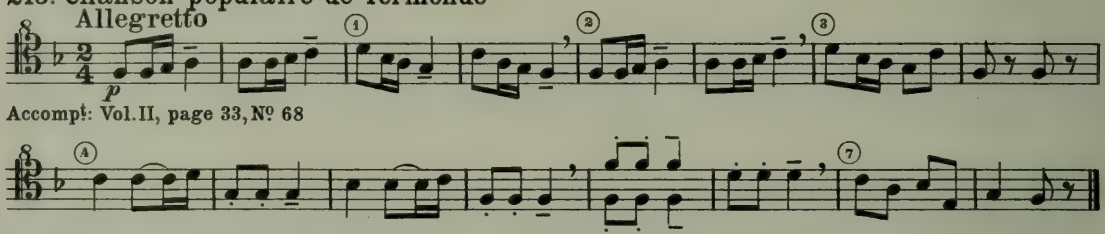
212. Vivo



Accompt: Vol. II, page 28, Nº 58

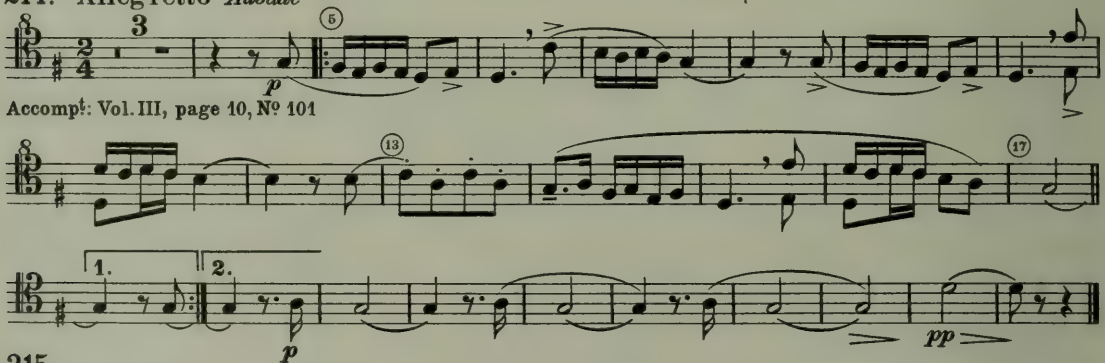
213. Chanson populaire de Termonde

Allegretto



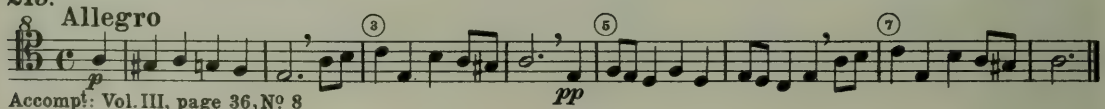
Accompt: Vol. II, page 33, Nº 68

214. Allegretto *Aubade*



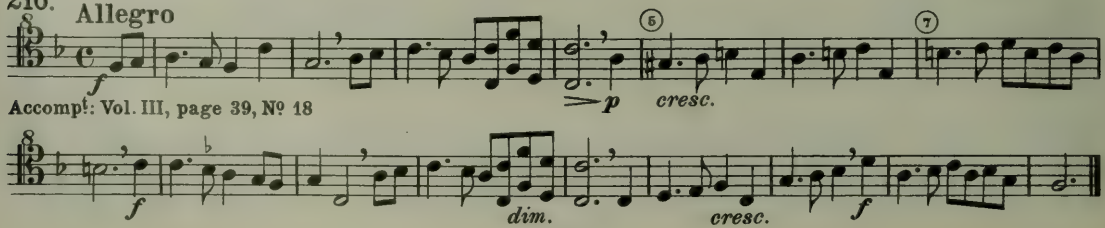
Accompt: Vol. III, page 10, Nº 101

215. Allegro



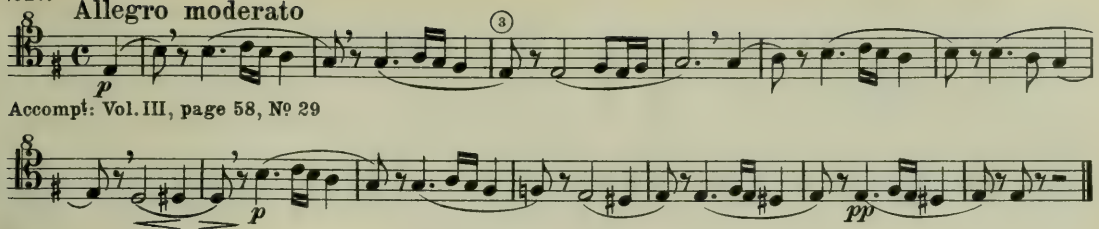
Accompt: Vol. III, page 36, Nº 8

216. Allegro



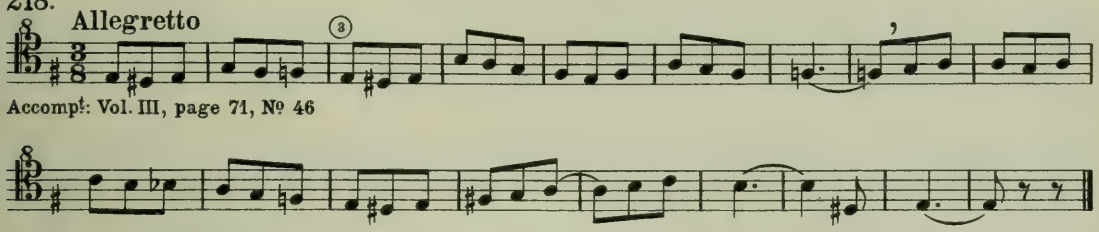
Accompt: Vol. III, page 39, Nº 18

217. Allegro moderato



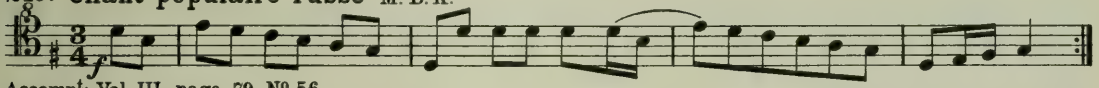
Accompt: Vol. III, page 58, № 29

218. Allegretto



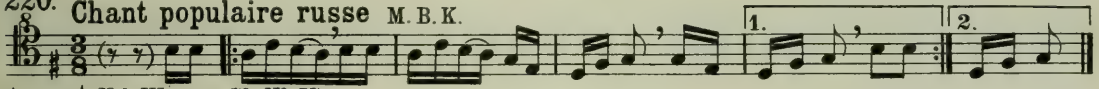
Accompt: Vol. III, page 71, № 46

219. Chant populaire russe M. B. K.



Accompt: Vol. III, page 79, № 56

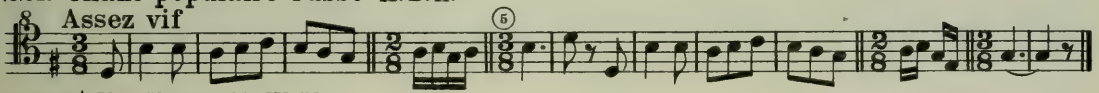
220. Chant populaire russe M. B. K.



Accompt: Vol. III, page 79, № 57

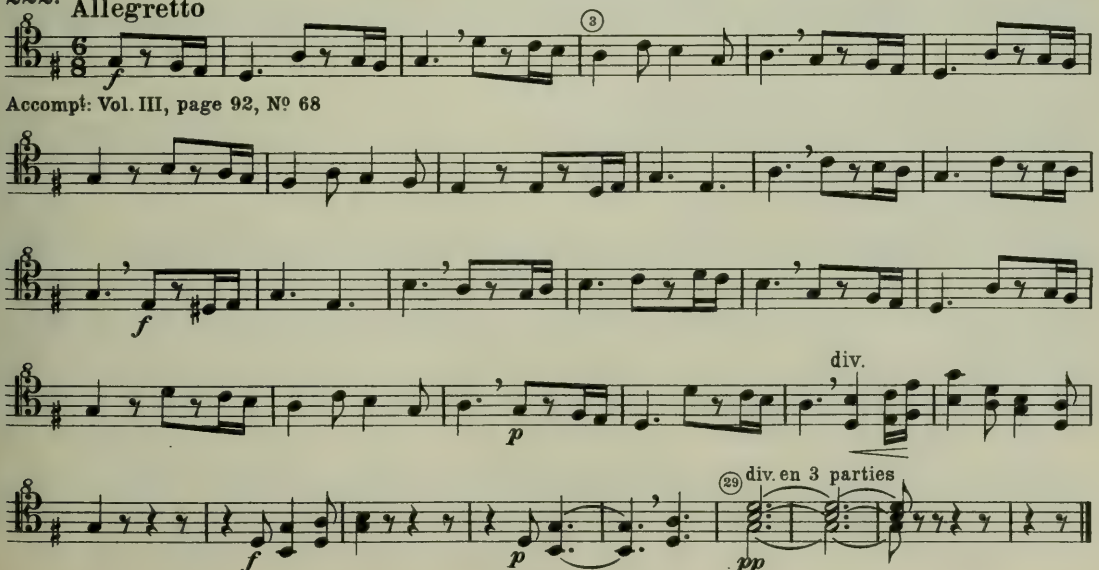
221. Chant populaire russe M. B. K.

Assez vif



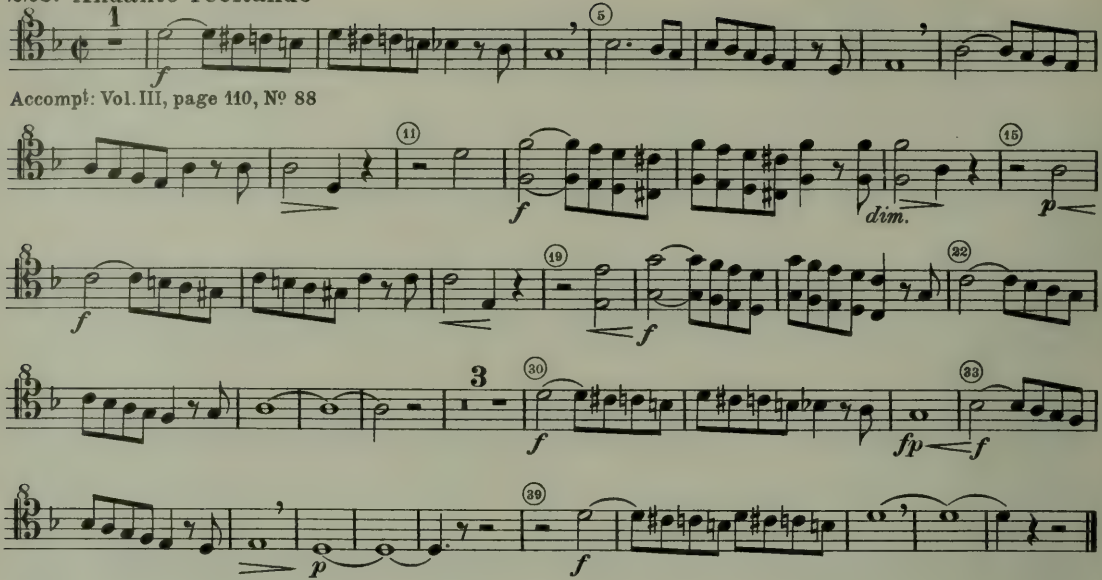
Accompt: Vol. III, page 80, № 58

222. Allegretto



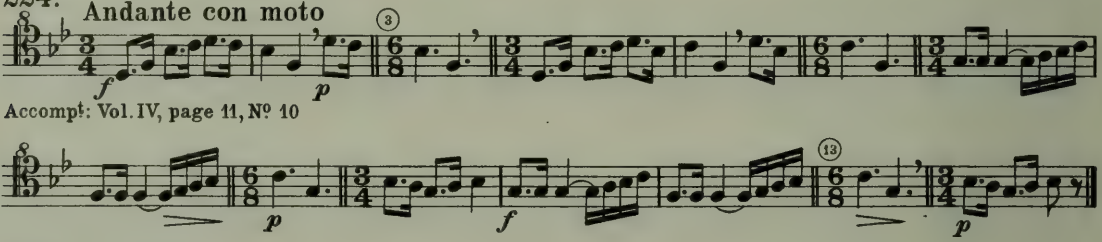
Accompt: Vol. III, page 92, № 68

223. Andante recitando



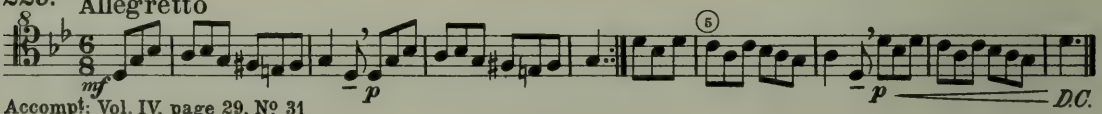
Accompt: Vol. III, page 110, № 88

224. Andante con moto



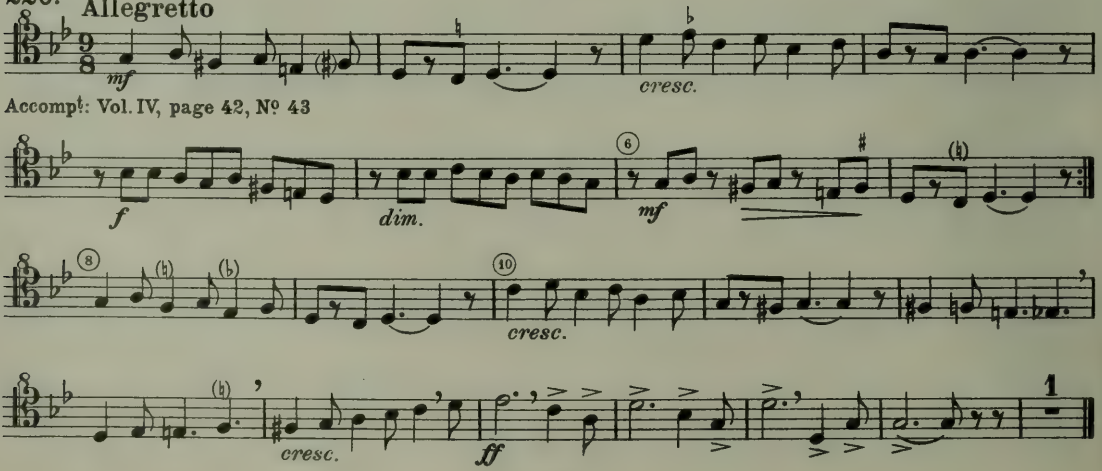
Accompt: Vol. IV, page 11, № 10

225. Allegretto



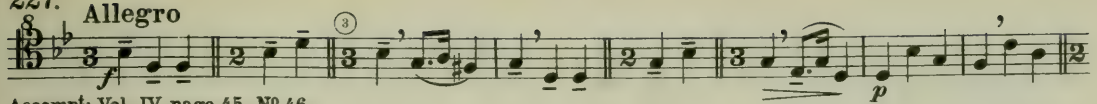
Accompt: Vol. IV, page 29, № 31

226. Allegretto

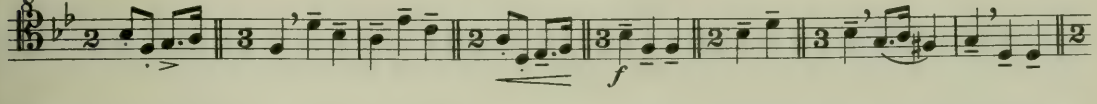


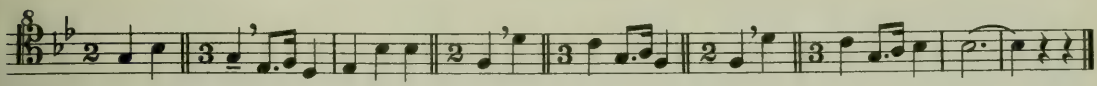
Accompt: Vol. IV, page 42, № 43

227. Allegro



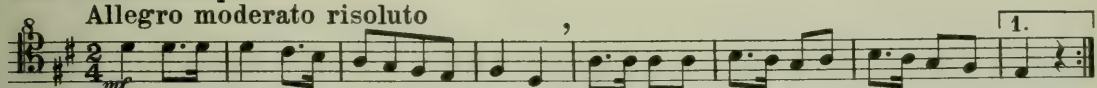
Accompt: Vol. IV, page 45, Nº 46



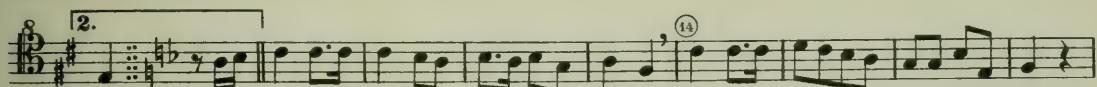


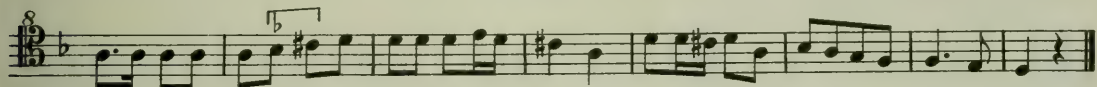
228. Danse basque

Allegro moderato risoluto

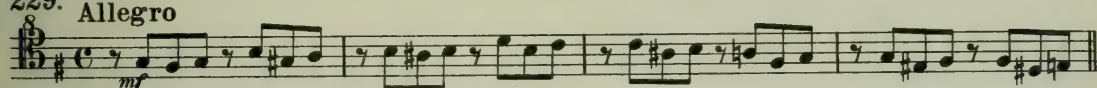


Accompt: Vol. IV, page 57, Nº 59

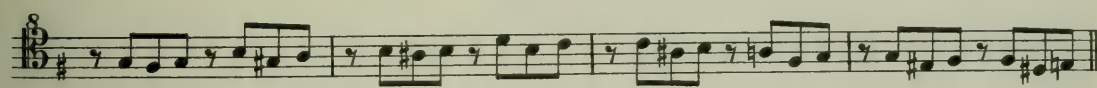


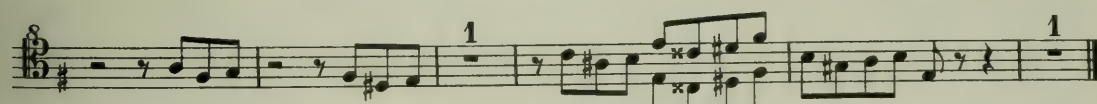


229. Allegro

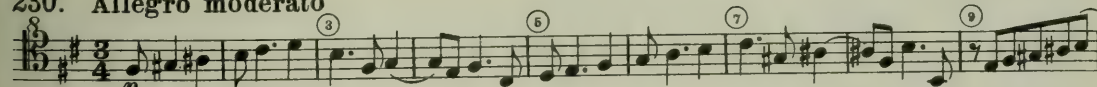


Accompt: Vol. IV, page 67, Nº 92bis

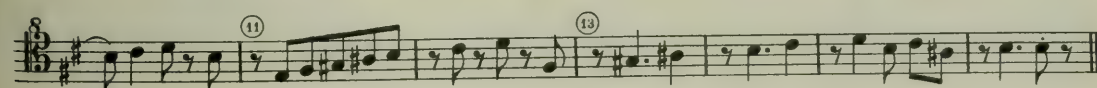




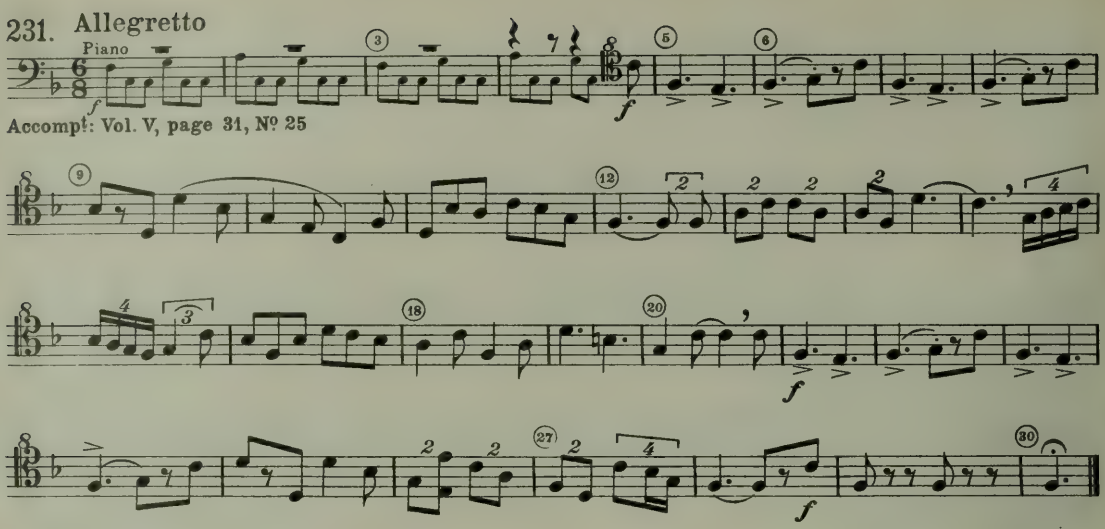
230. Allegro moderato



Accompt: Vol. V, page 13, Nº 13



231. Allegretto

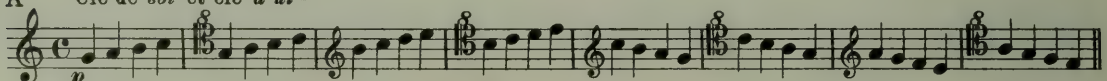


Accompt: Vol. V, page 31, Nº 25

Clés mélangées

232. Exercices préliminaires. D'abord lentement, puis graduellement plus vif. Nommer les notes.

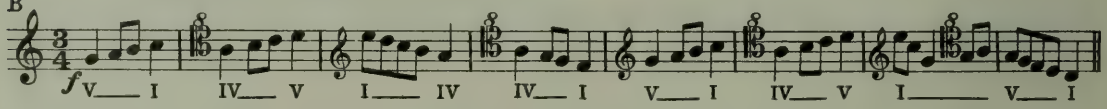
A Clé de *sol* et clé *d'ut*4



Piano: I ___ I ___ V ___ V ___ I ___ I ___ IV ___ IV ___ I

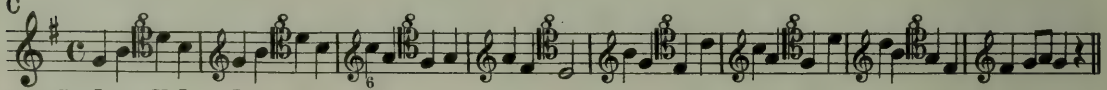
Piano, voir p. 37 du présent volume, explic. des chiffres.

B



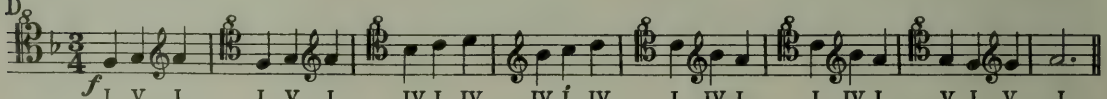
V ___ I IV ___ V I ___ IV IV ___ I V ___ I IV ___ V I ___ V ___ I

C

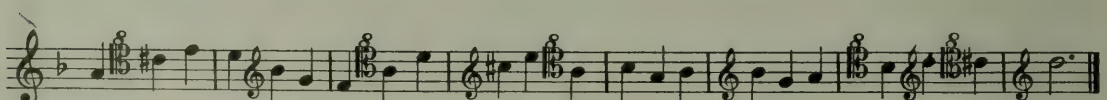


Sol I ___ V I I ___ V I IV ___ V I V ___ I ___ IV ___ II ___ III ___ I ___ IV ___ V ___ I

D

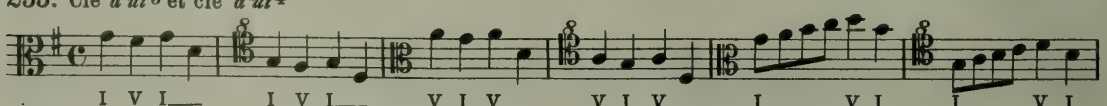


I V I I V I IV I IV IV I IV I IV I I IV I V I V I

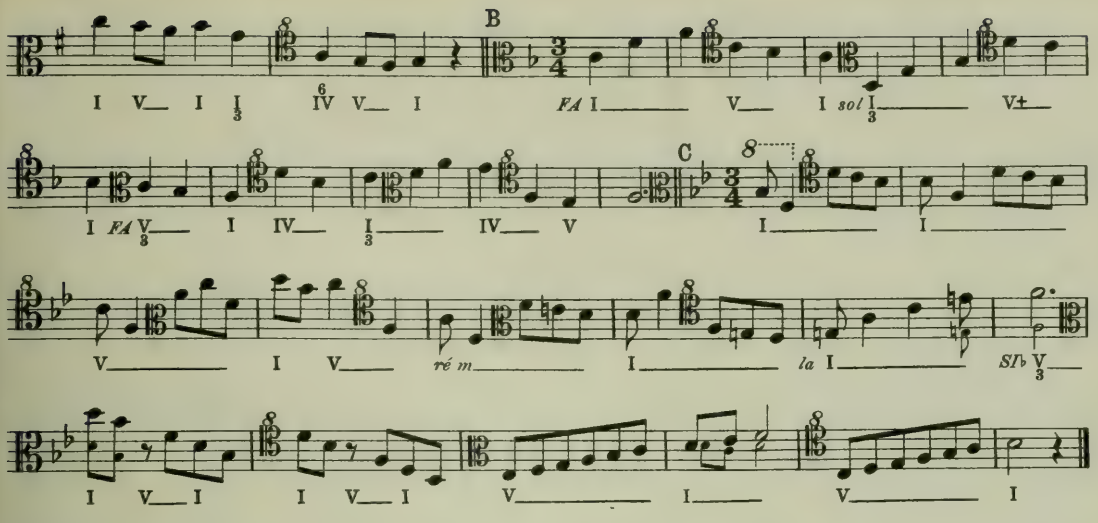


ré V ___ I I ___ I ___ V ___ I IV ___ I IV ___ I IV ___ V+ I

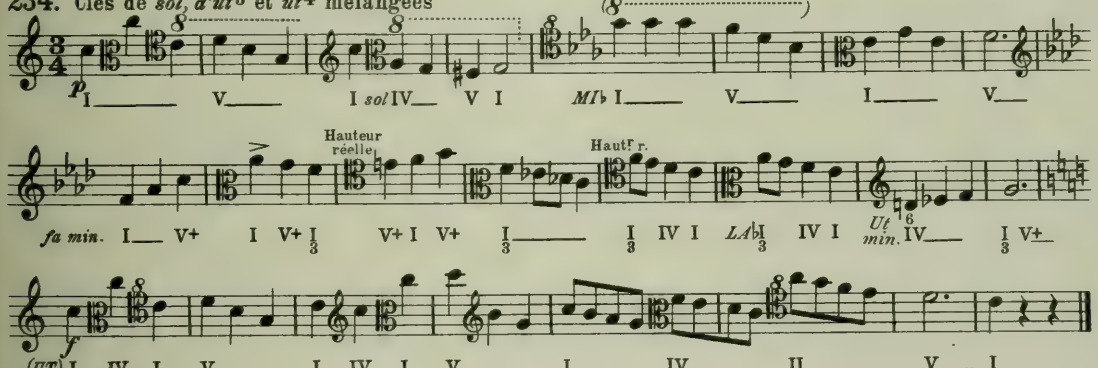
233. Clé *d'ut*3 et clé *d'ut*4



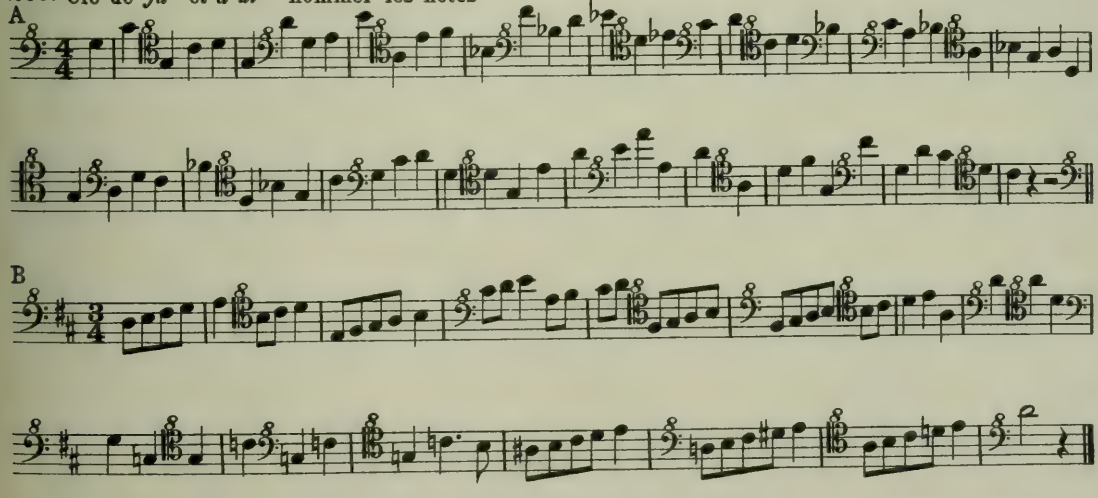
I V I ___ I V I ___ V I V ___ V I V ___ I ___ V I I ___ V I



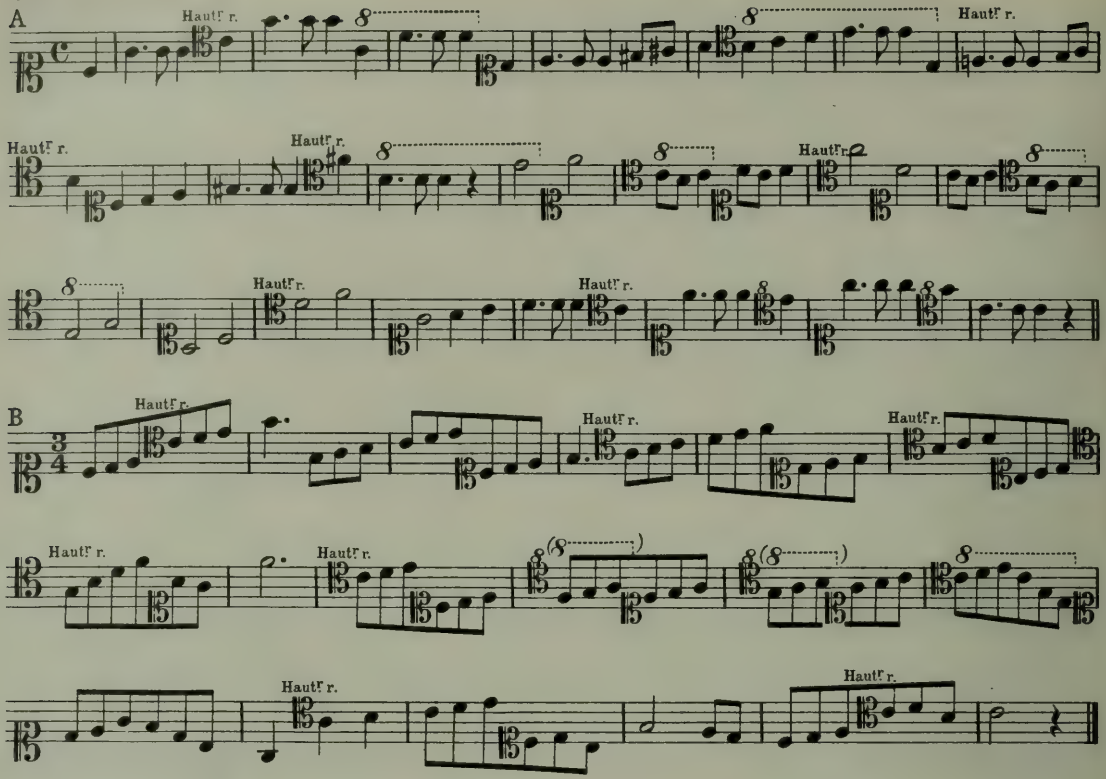
234. Clés de *sol*, *d'ut*^{3} et *ut*^{4} mélangées



235. Clé de *fa*^{4} et *d'ut*^{4} nommer les notes

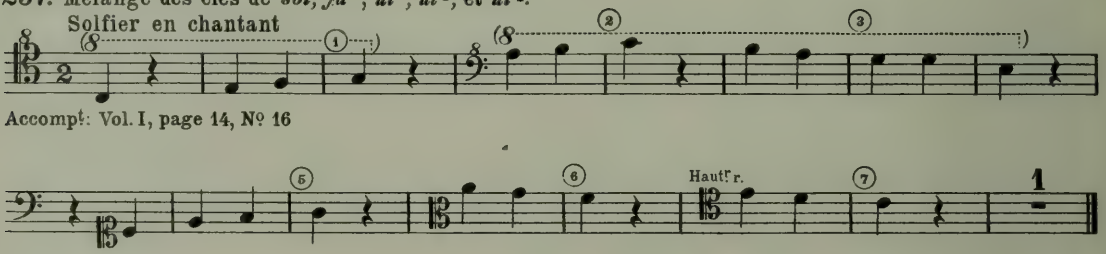


236. Clés d'*ut*^{4} et *ut*^{1}



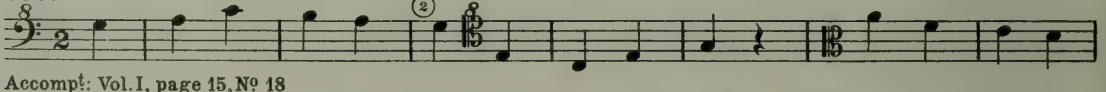
237. Mélange des clés de *sol*, *fa*^{4}, *ut*^{1}, *ut*^{3}, et *ut*^{4}.

Solfier en chantant

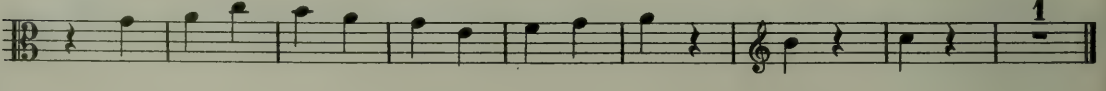


Accompt: Vol. I, page 14, Nº 16

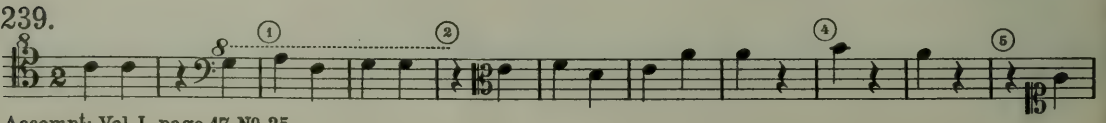
238.



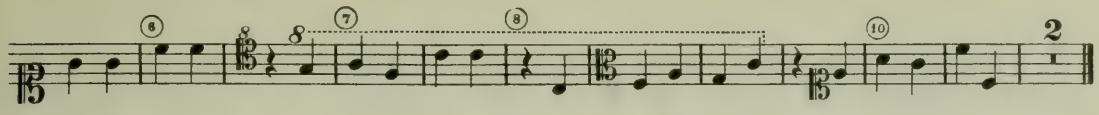
Accompt: Vol. I, page 15, Nº 18



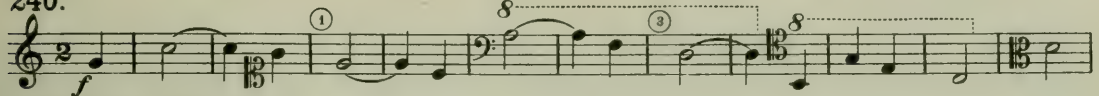
239.



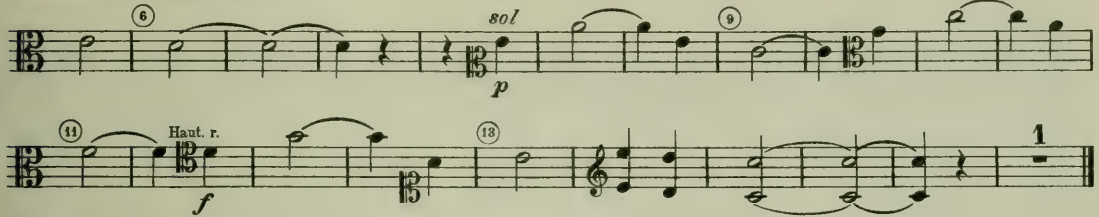
Accompt: Vol. I, page 17, Nº 25



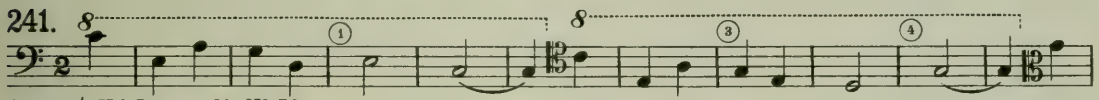
240.



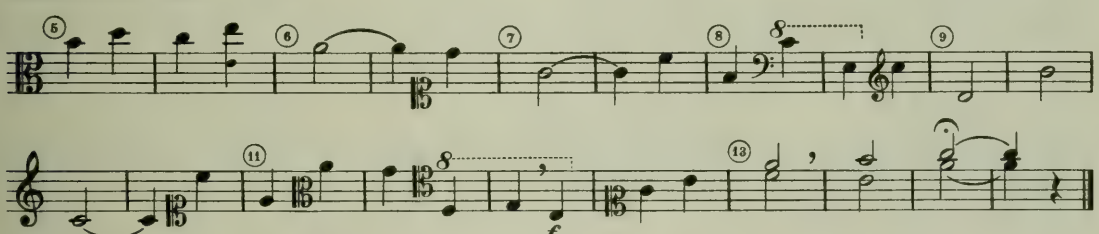
Accompt: Vol. I, page 29, Nº 48



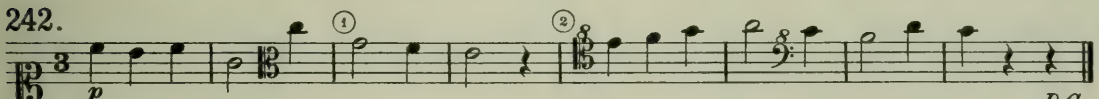
241.



Accompt: Vol. I, page 31, Nº 50

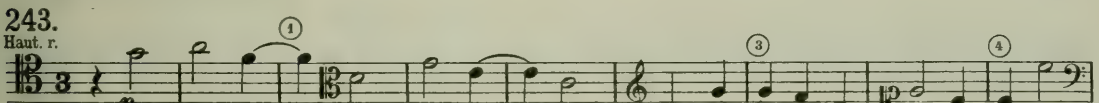


242.

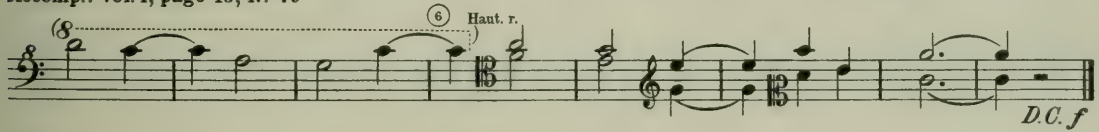


Accompt: Vol. I, page 41, Nº 68

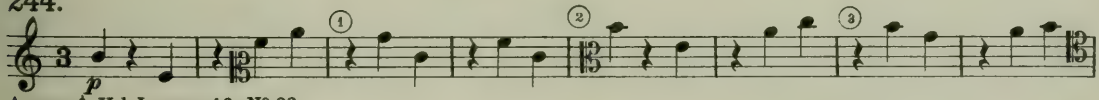
243.



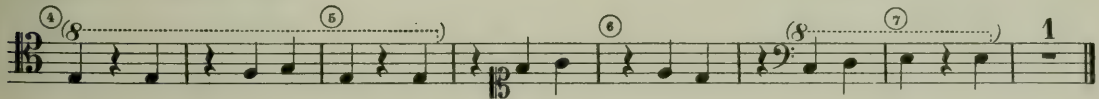
Accompt: Vol. I, page 45, Nº 79



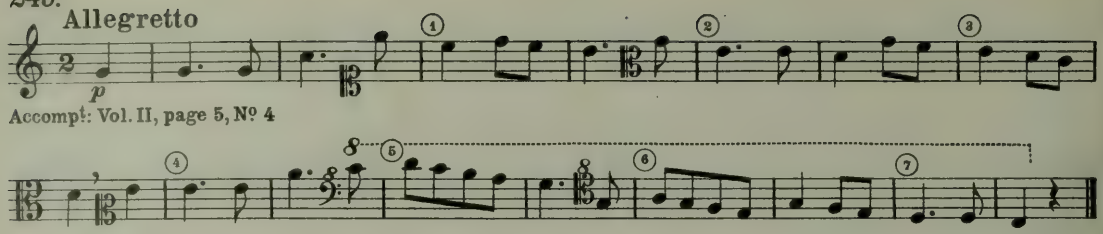
244.



Accompt: Vol. I, page 46, Nº 83

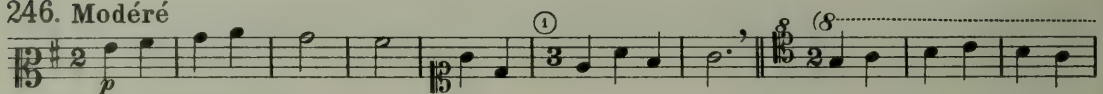


245. Allegretto



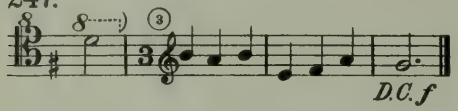
Accompt: Vol. II, page 5, № 4

246. Modéré

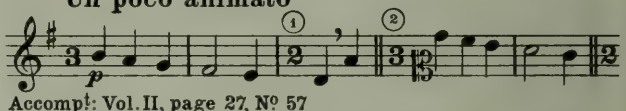


Accompt: Vol. II, page 27, № 55

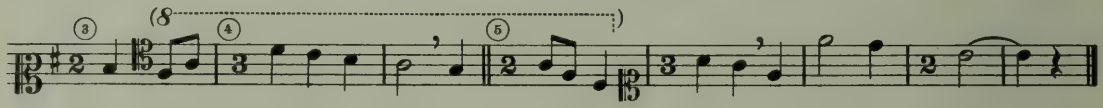
247.



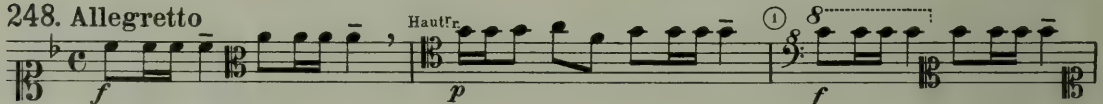
Un poco animato



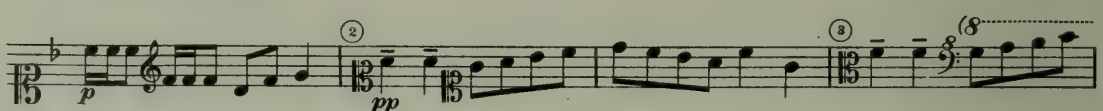
Accompt: Vol. II, page 27, № 57

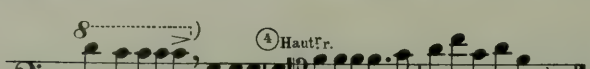


248. Allegretto



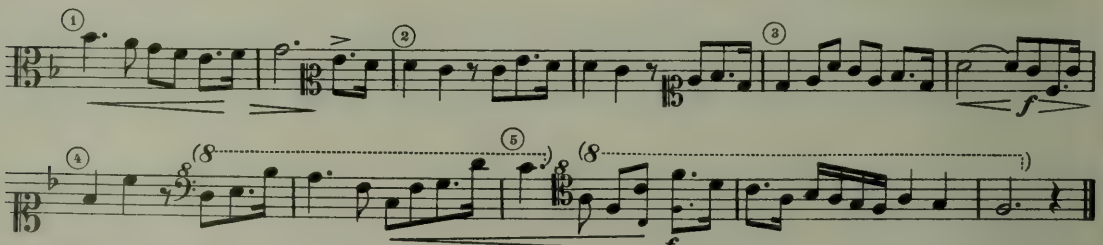
Accompt: Vol. II, page 37, № 77





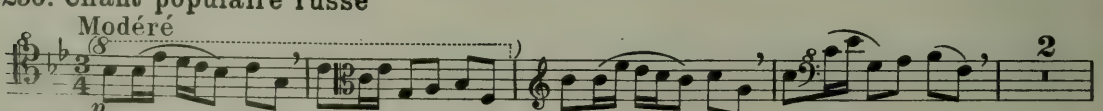
249. Modéré

Accompt: Vol. II, page 42, № 91

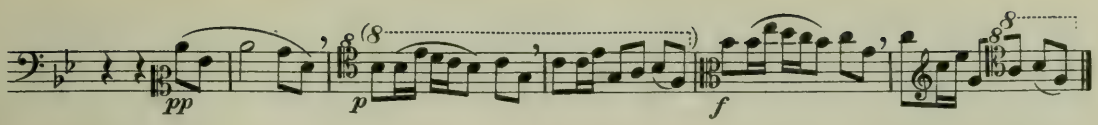


250. Chant populaire russe

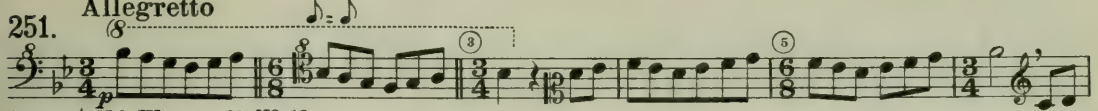
Modéré



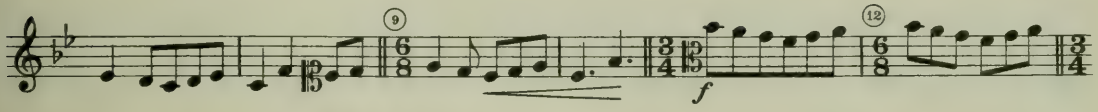
Accompt: Vol. IV, page 6, № 3

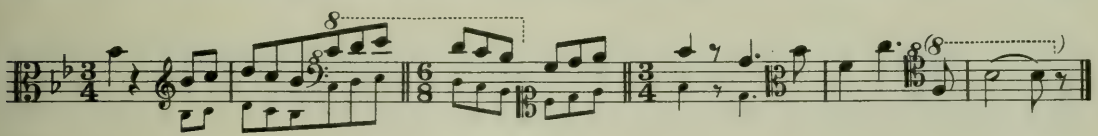


251. Allegretto

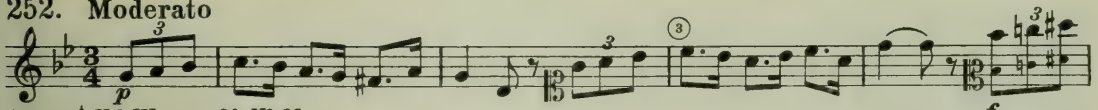


Accompt: Vol. IV, page 14, Nº 13

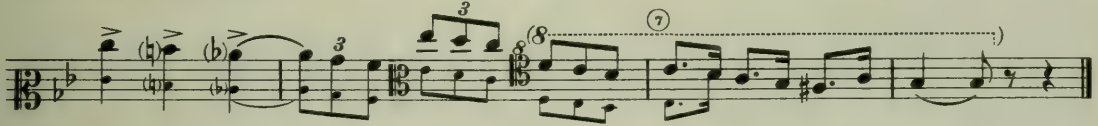




252. Moderato

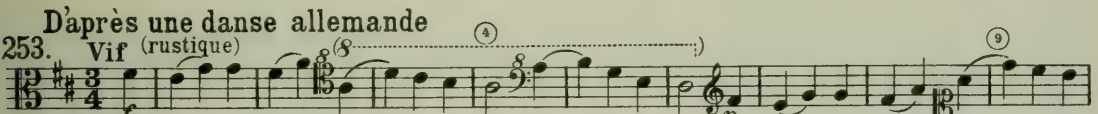


Accompt: Vol. IV, page 30, Nº 33

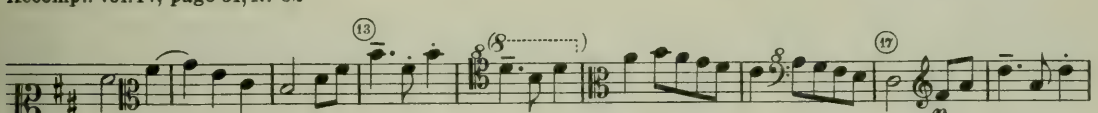


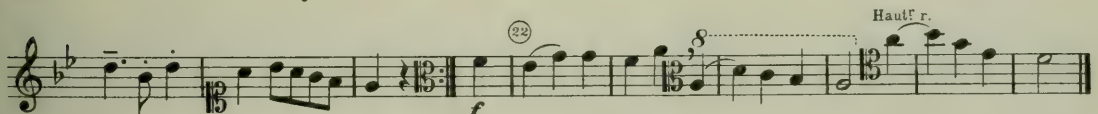
D'après une danse allemande

253. Vif (rustique)

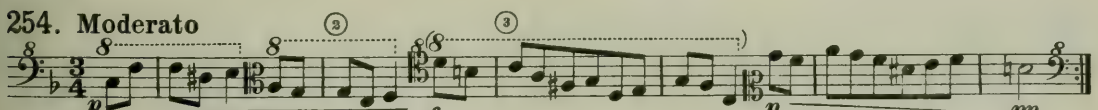


Accompt: Vol. IV, page 51, Nº 52

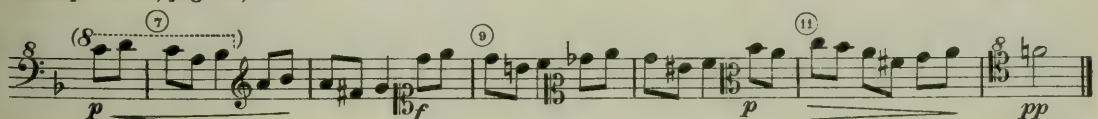




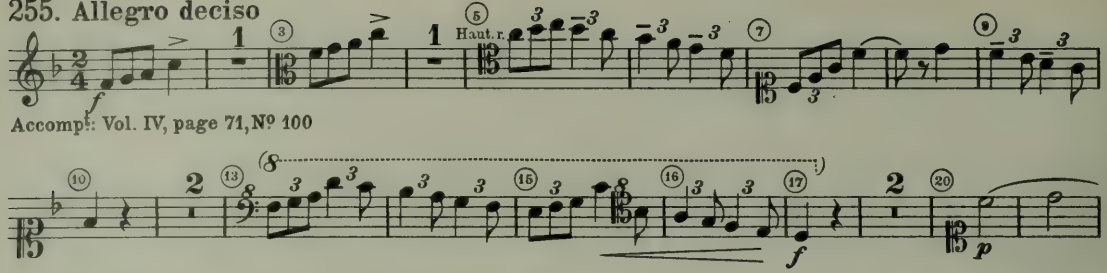
254. Moderato



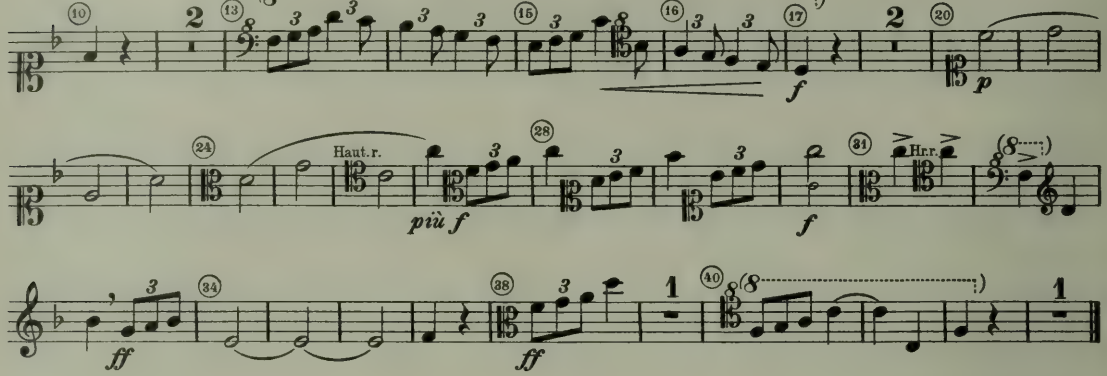
Accompt: Vol. IV, page 69, Nº 96



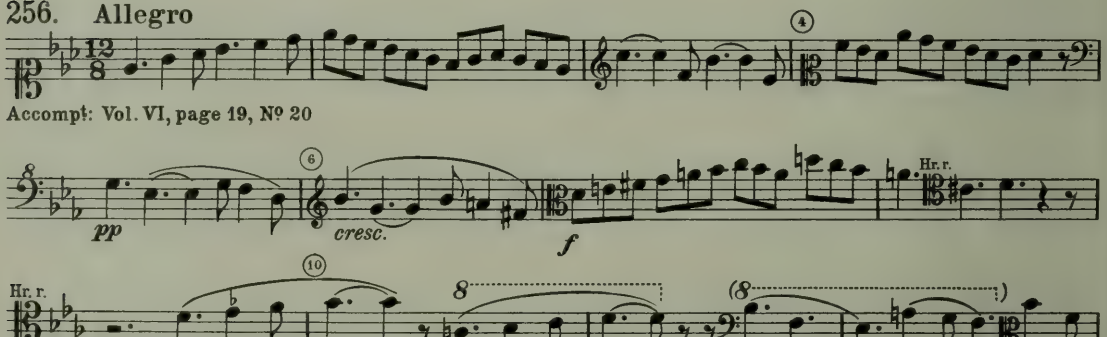
255. Allegro deciso



Accompt: Vol. IV, page 71, Nº 100

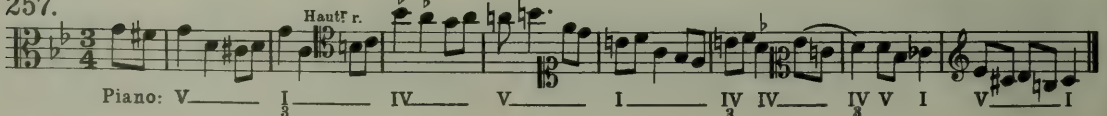


256. Allegro

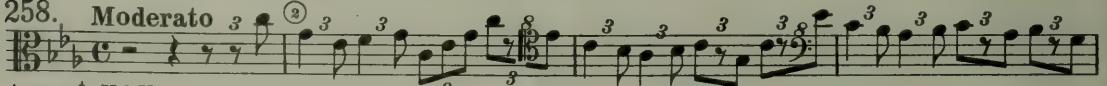


Accompt: Vol. VI, page 19, Nº 20

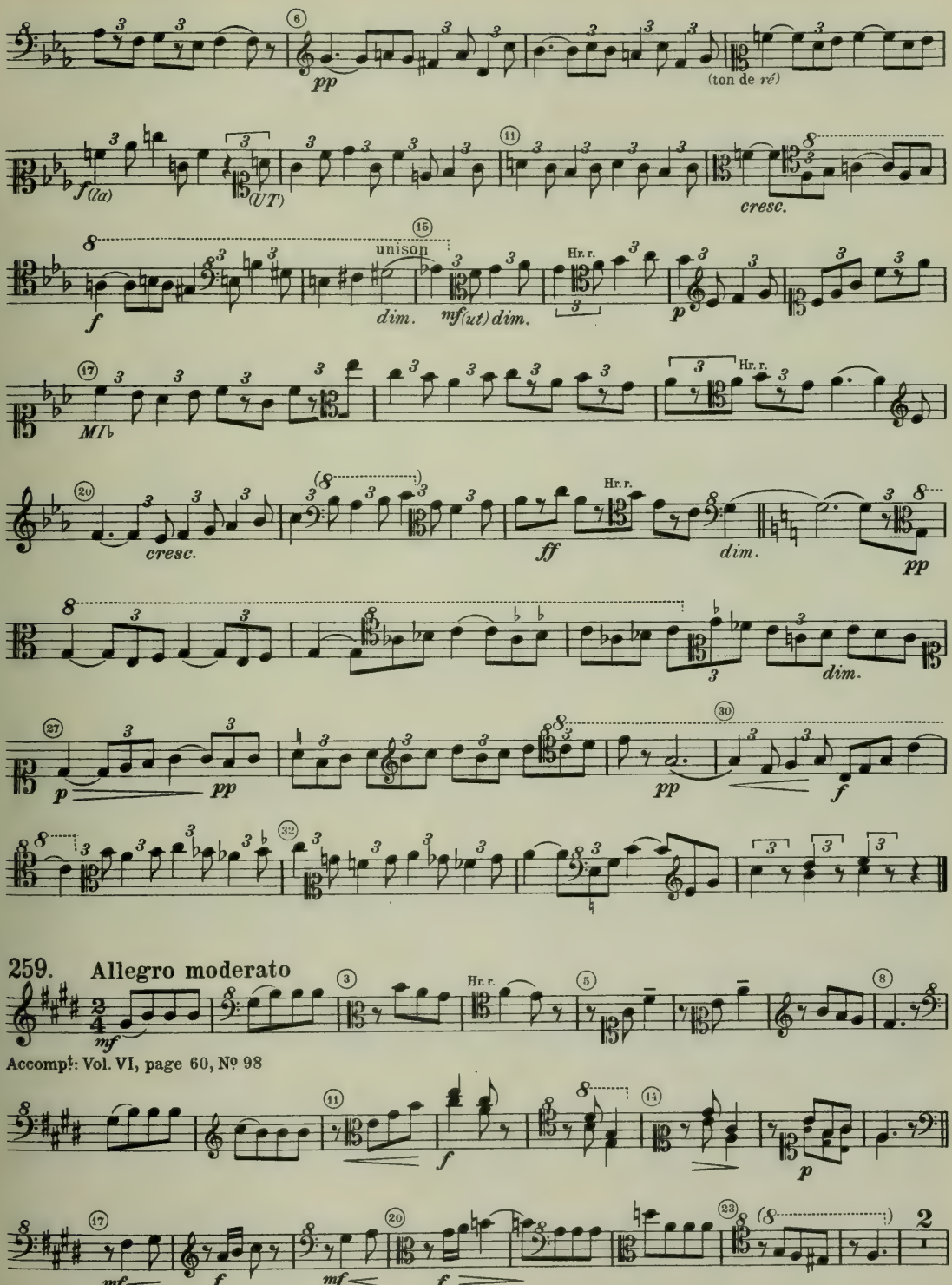
257.

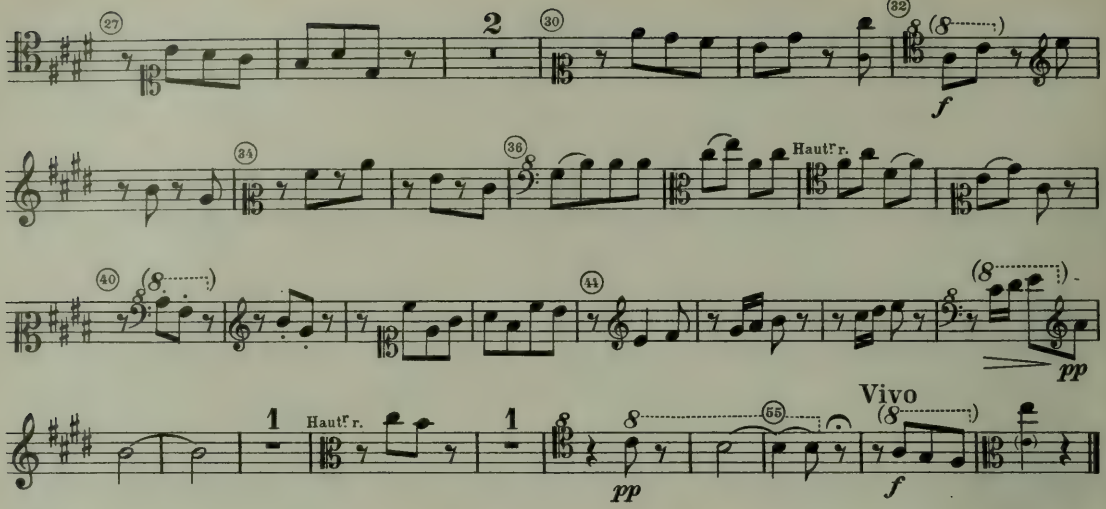


258. Moderato

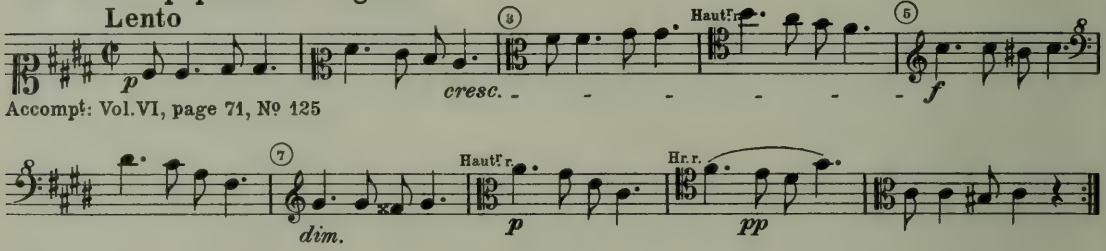


Accompt: Vol. VI, page 37, Nº 80


pp
(ton de ré)
f (la)
(UT)
cresc.
unison
f
dim.
mf (ut) dim.
Hr. r.
p
MI♭
cresc.
ff
dim.
pp
p
pp
pp
f
259. Allegro moderato
mf
Accompt: Vol. VI, page 60, Nº 98
f
p
mf
f
mf
f
2

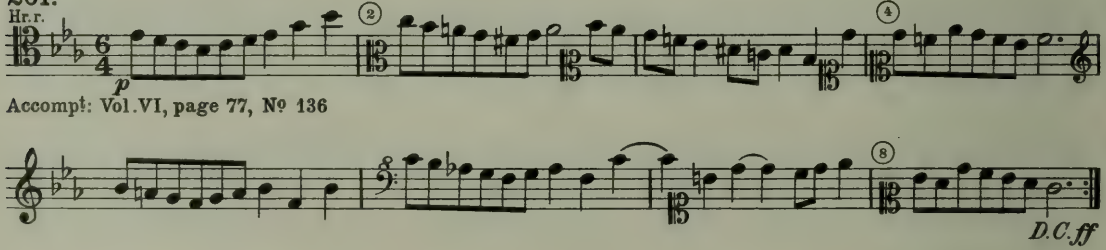


260. Chant populaire hongrois



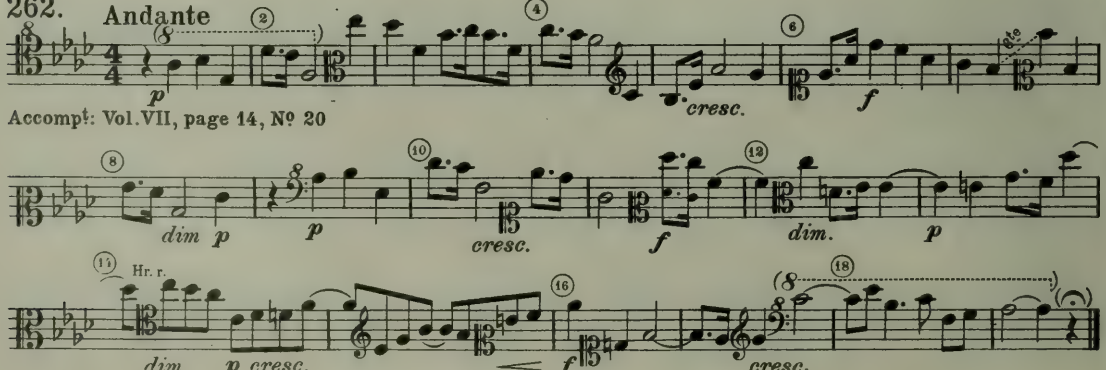
Accompt: Vol.VI, page 71, № 125

261.



Accompt: Vol.VI, page 77, № 136

262. Andante

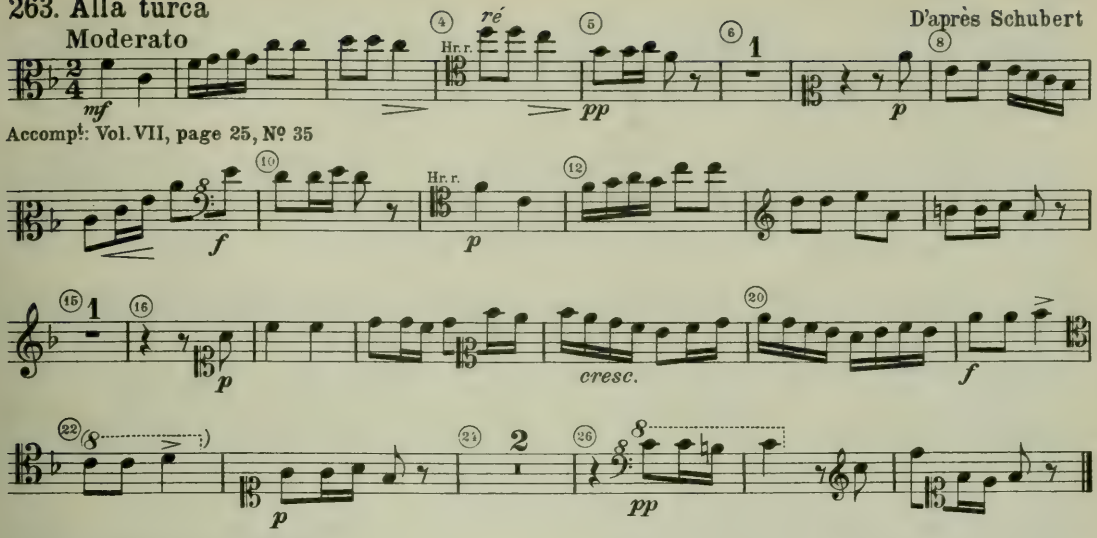


Accompt: Vol.VII, page 14, № 20

263. Alla turca

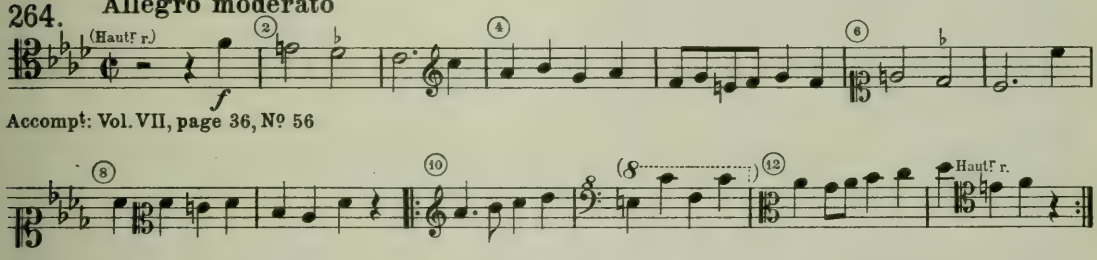
Moderato

D'après Schubert



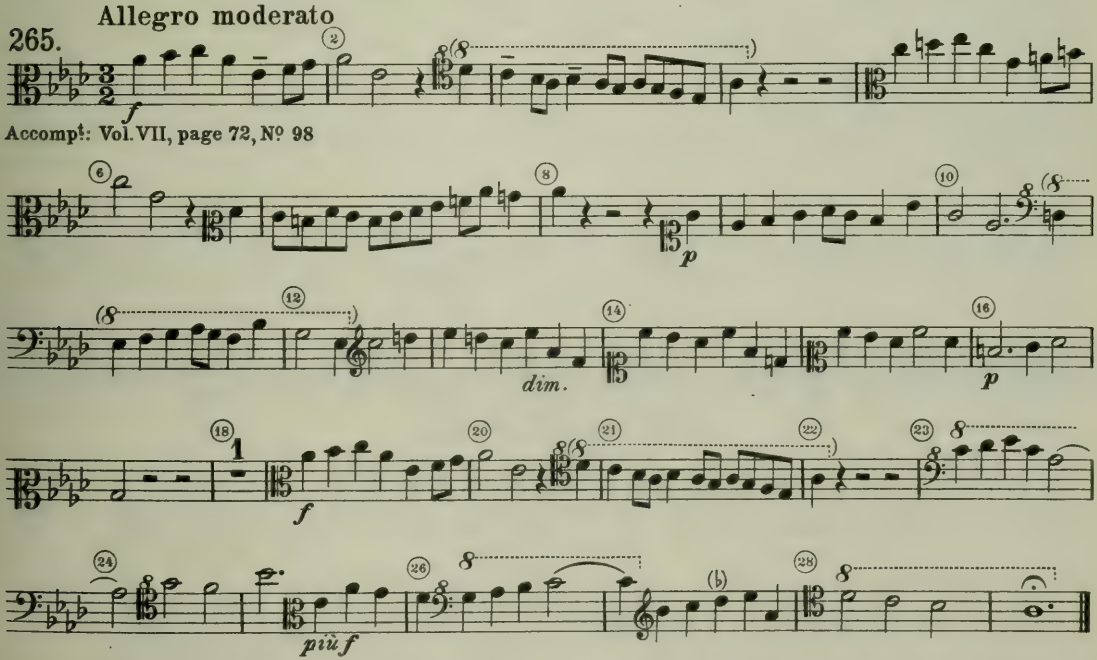
Accompt: Vol. VII, page 25, Nº 35

264. Allegro moderato



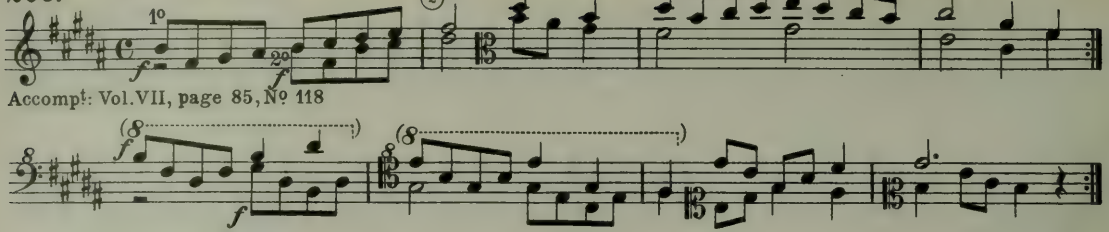
Accompt: Vol. VII, page 36, Nº 56

265. Allegro moderato



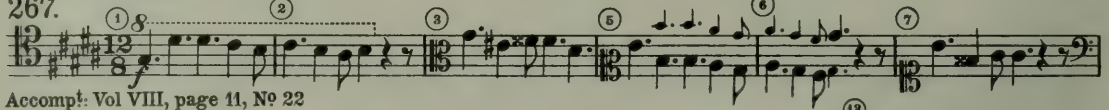
Accompt: Vol. VII, page 72, Nº 98

266. Allegro assai

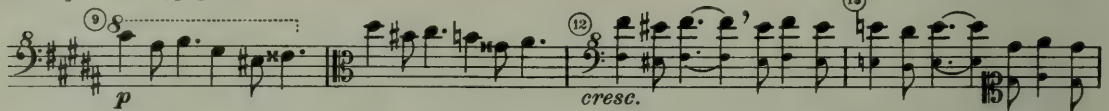


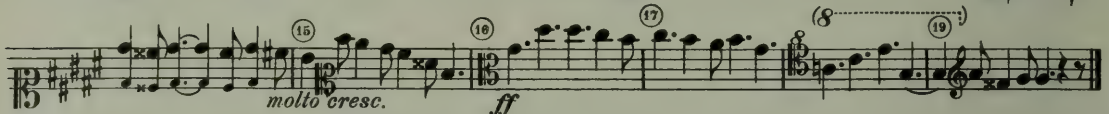
Accompt: Vol. VII, page 85, Nº 118

267. Allegro deciso



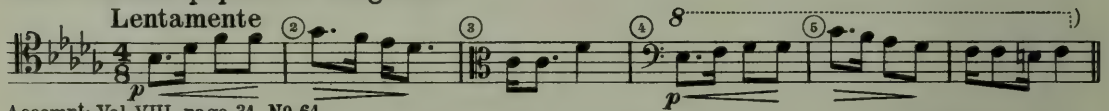
Accompt: Vol VIII, page 11, Nº 22



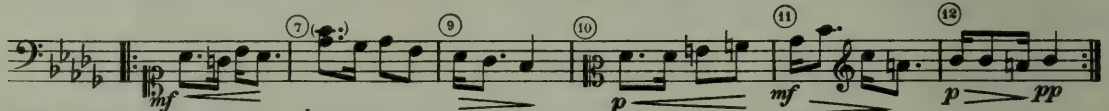


268. Chanson populaire hongroise

Lentamente

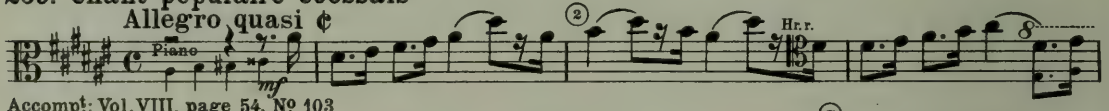


Accompt: Vol. VIII, page 31, Nº 61

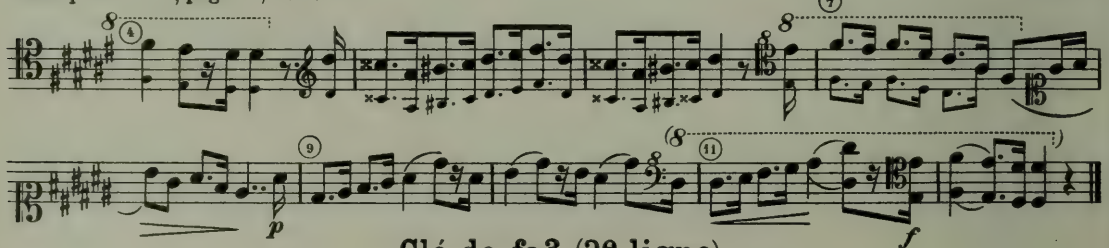


269. Chant populaire écossais

Allegro quasi ¢

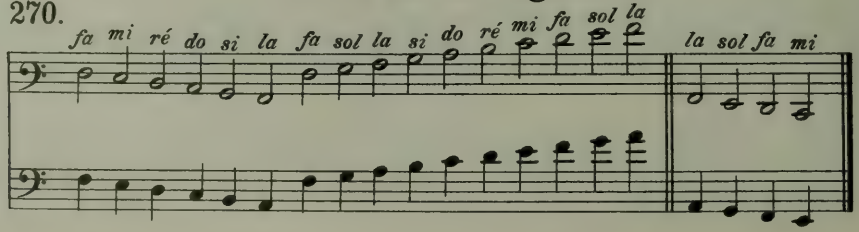


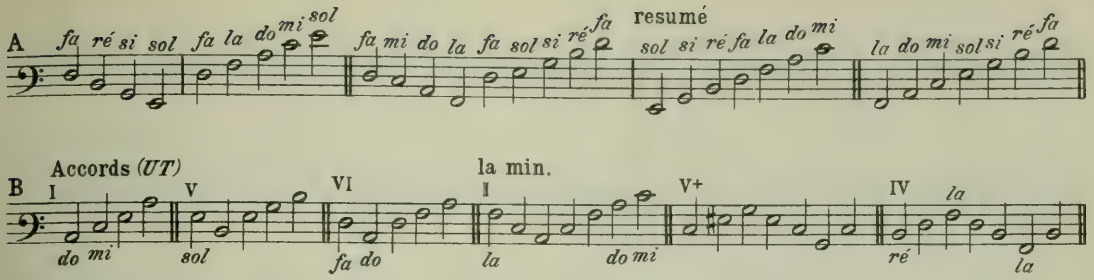
Accompt: Vol. VIII, page 54, Nº 103



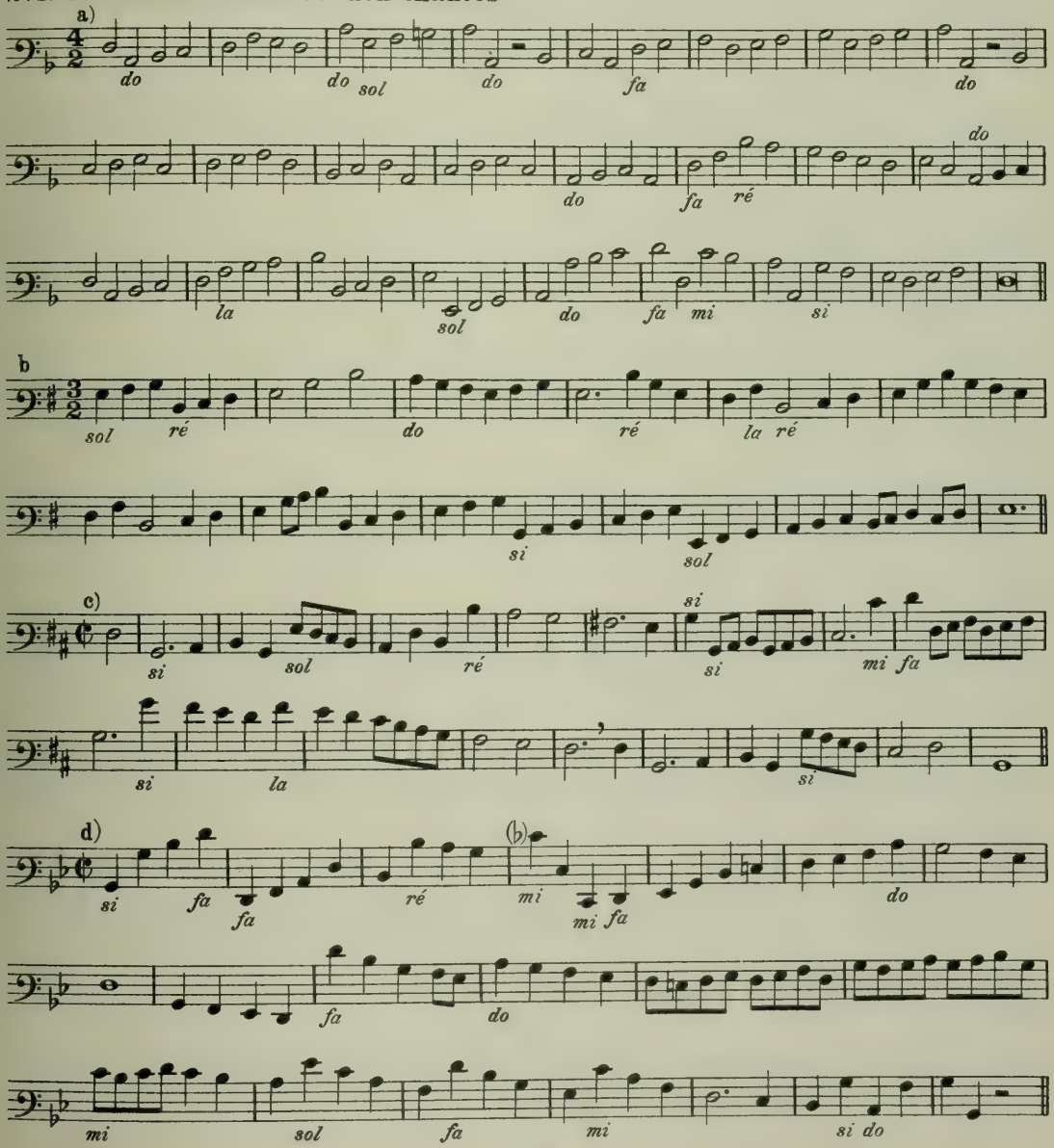
Clé de fa 3 (3e ligne)

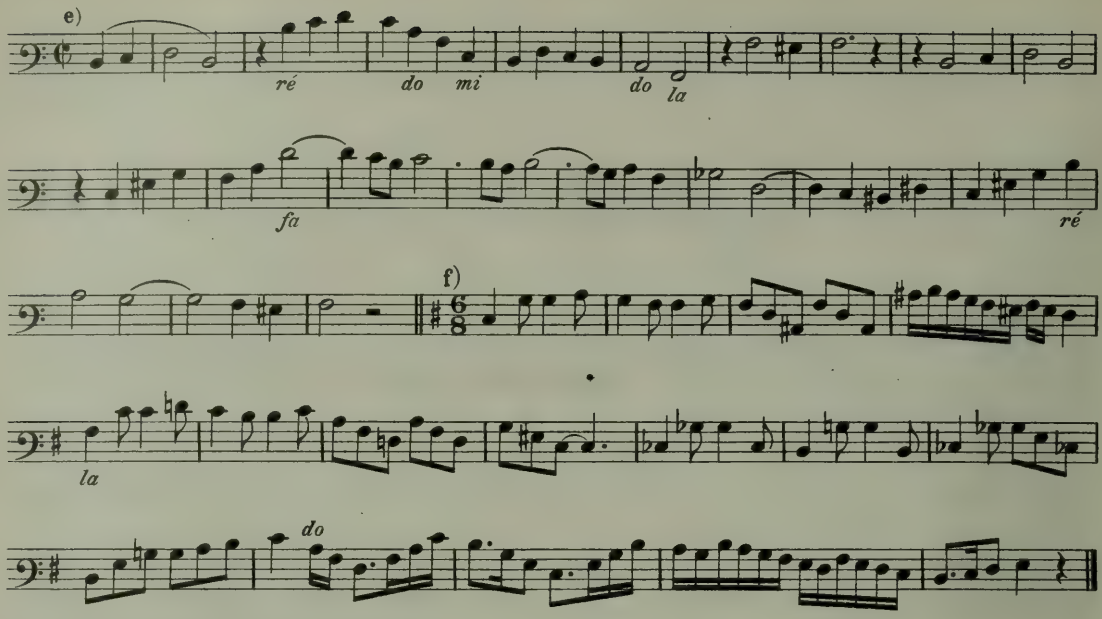
270.





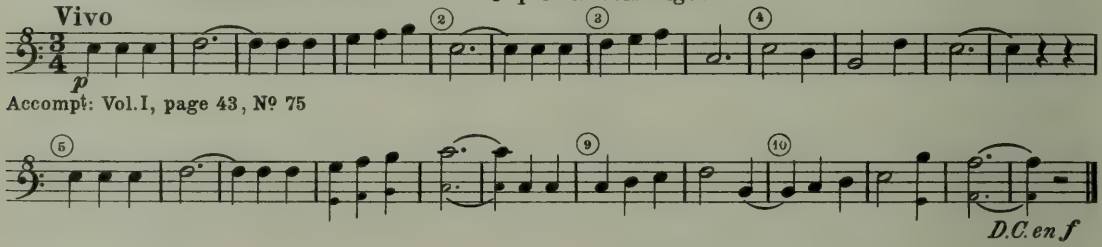
271. Exercices de lecture non chantés





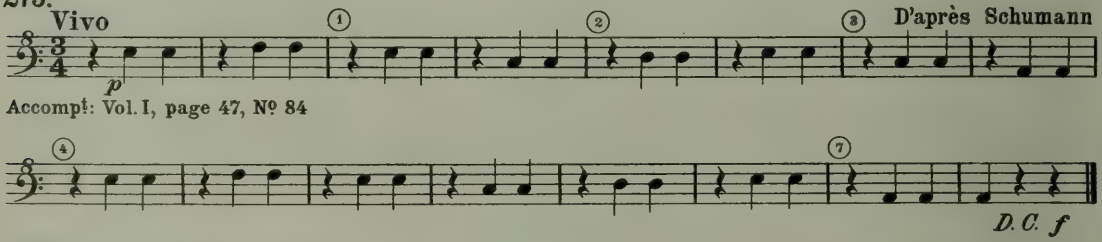
272. Exercices de lecture chantée

La clé surmontée d'un 8 se chante à l'8va par les Voix aiguës



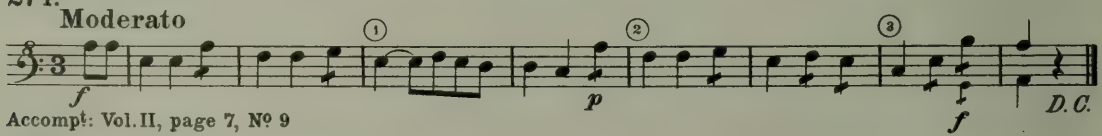
Accompt: Vol. I, page 43, Nº 75

273.



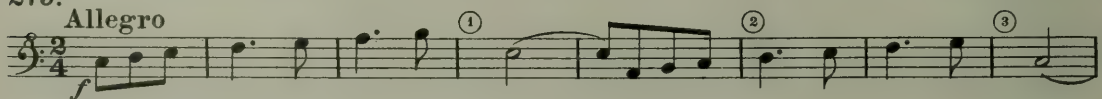
Accompt: Vol. I, page 47, Nº 84

274.

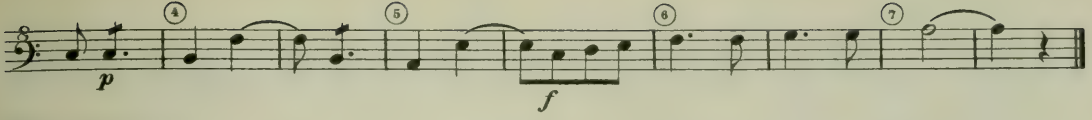


Accompt: Vol. II, page 7, Nº 9

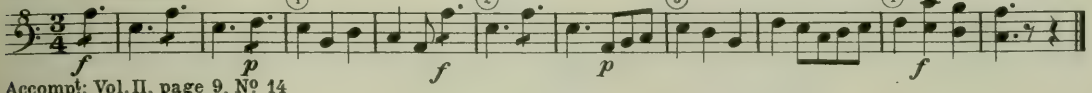
275.



Accompt: Vol. II, page 9, Nº 13



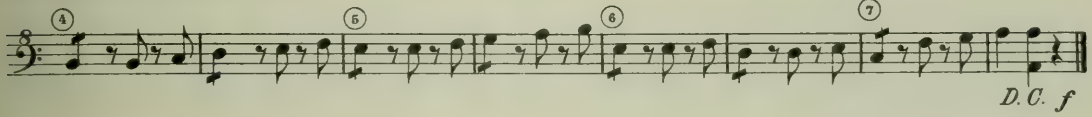
276. **Moderato**



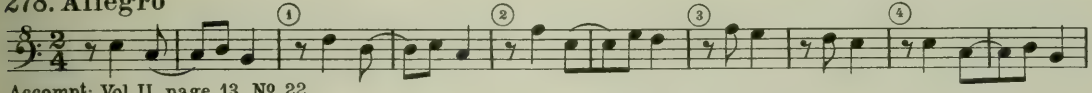
Accompt: Vol. II, page 9, Nº 14

277. **Allegro**

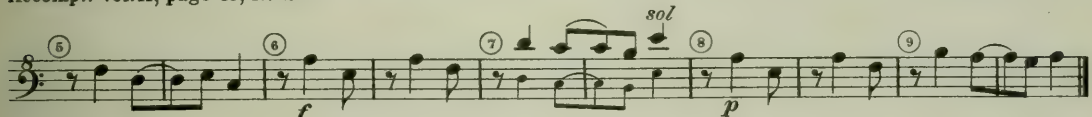
Accompt: Vol. II, page 11, Nº 18



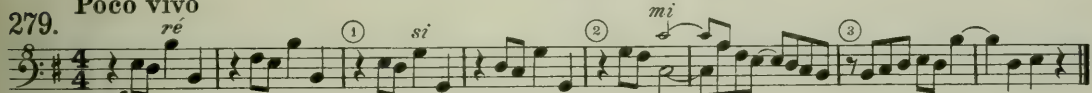
278. **Allegro**



Accompt: Vol. II, page 13, Nº 22

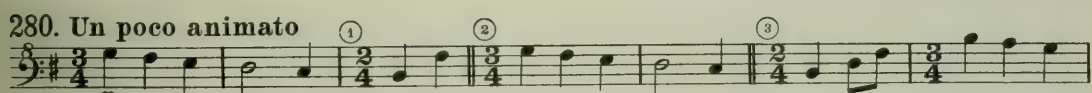


279. **Poco vivo**

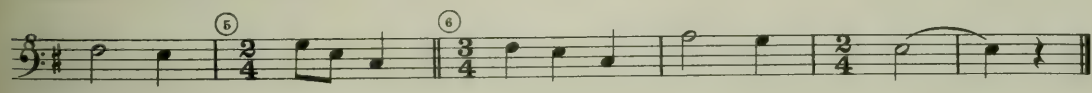


Accompt: Vol. II, page 25, Nº 50

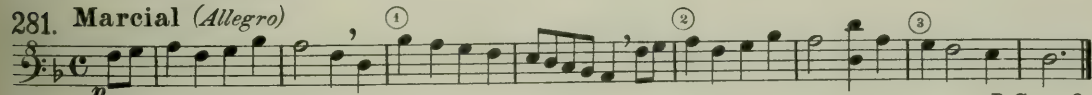
280. **Un poco animato**



Accompt: Vol. II, page 27, Nº 57

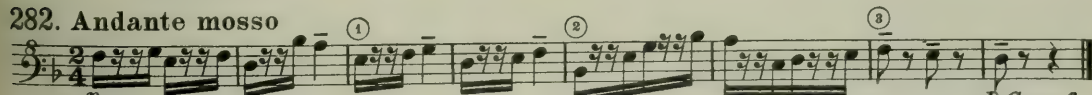


281. **Marcial** *(Allegro)*



Accompt: Vol. II, page 30, Nº 62

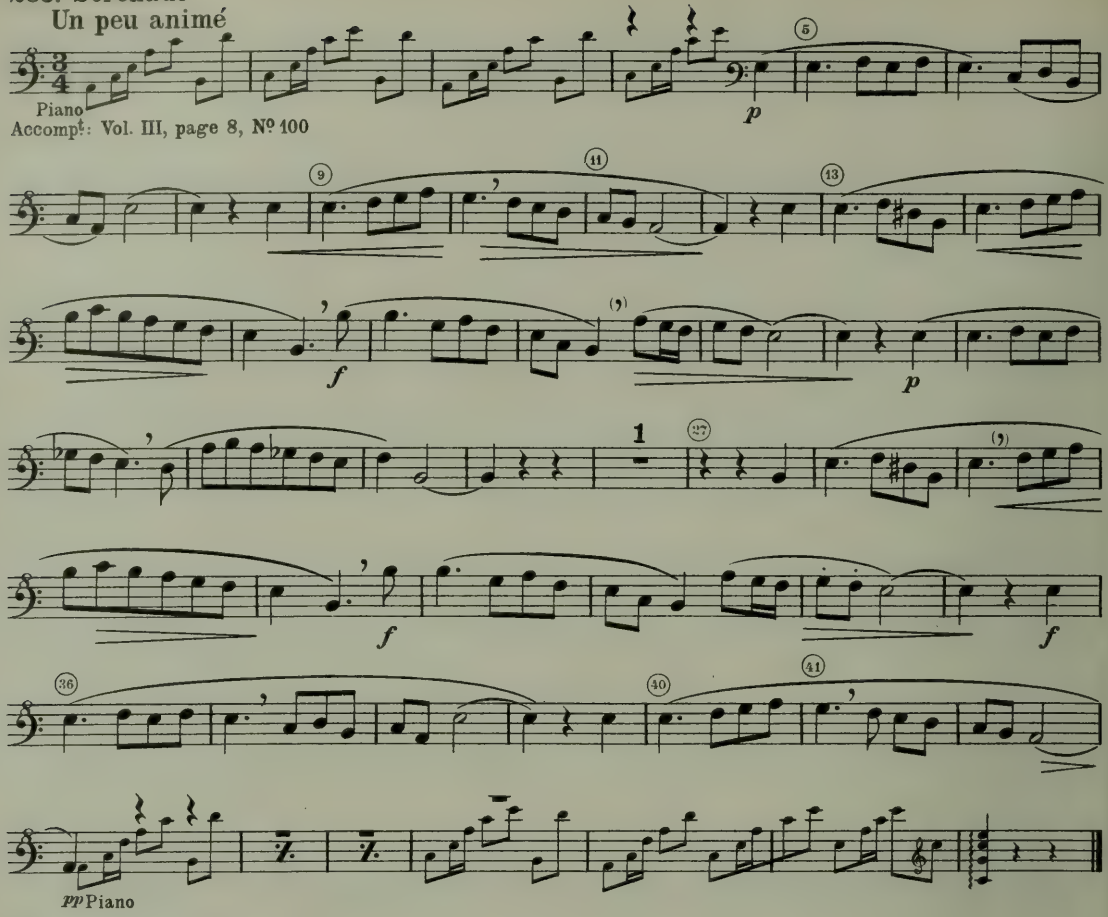
282. **Andante mosso**



Accompt: Vol. II, page 41, Nº 89

283. Sérénade

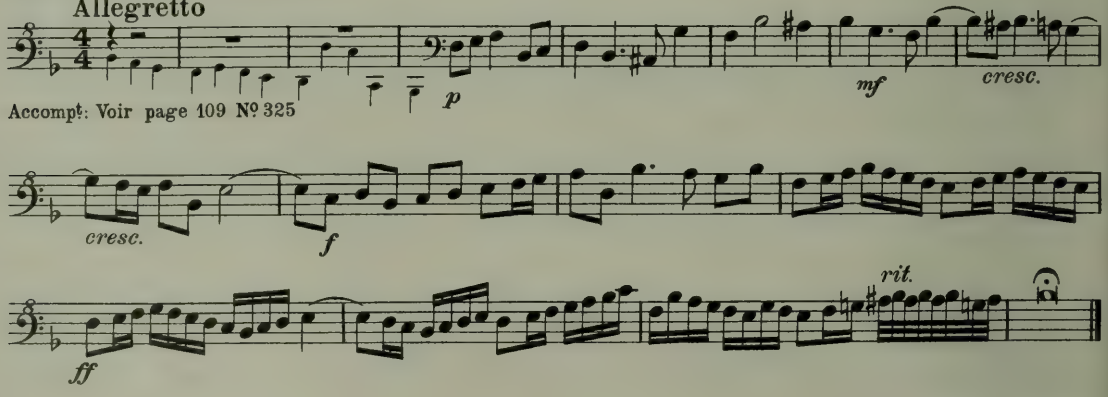
Un peu animé



Accompt: Vol. III, page 8, Nº 100

284. Ostinato Voir page 109

Allegretto

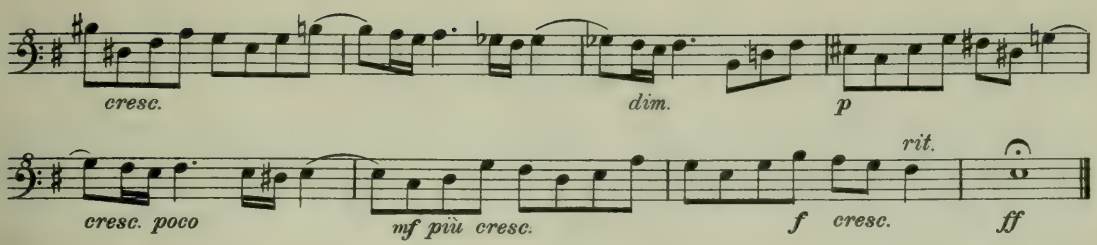


Accompt: Voir page 109 Nº 325

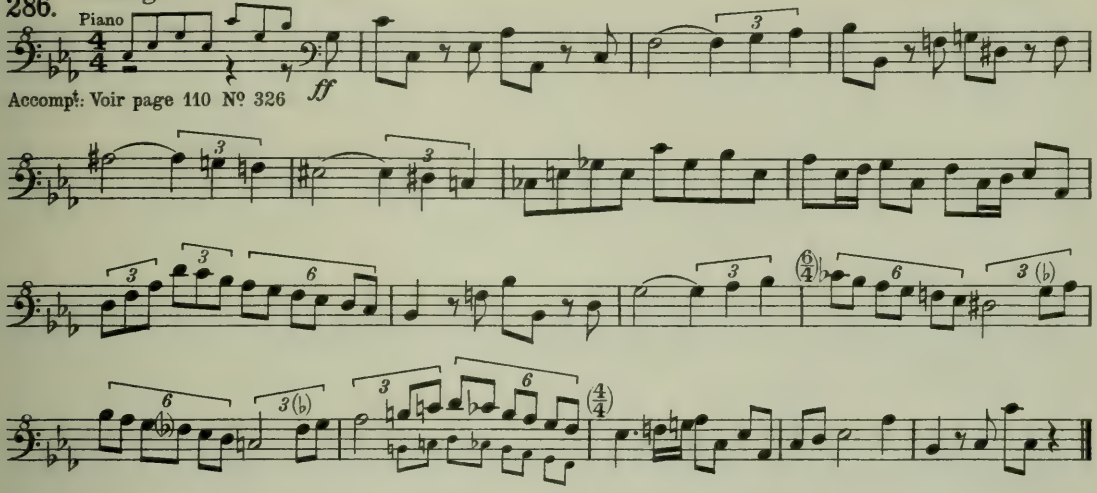
285. Allegro pesante (quasi Andante)

sur un thème de Händel

Accompt: Voir page 109 Nº 325

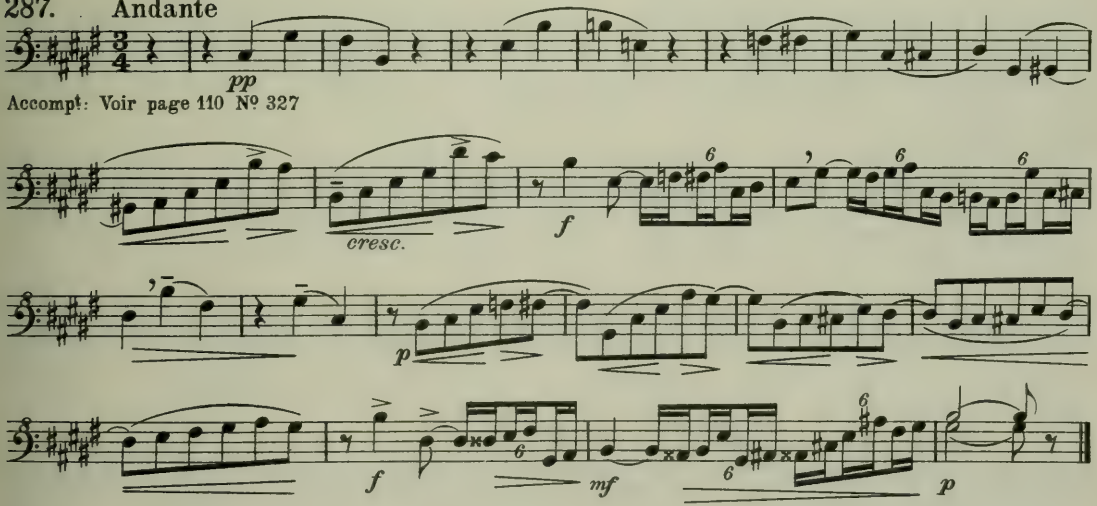


286. **Allegro molto** (♩ = 120)



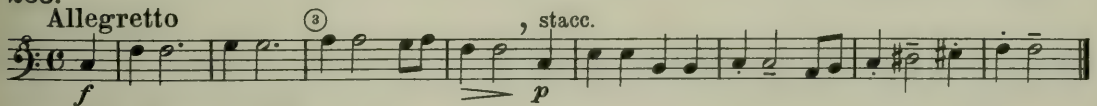
Accompt: Voir page 110 Nº 326

287. **Andante**



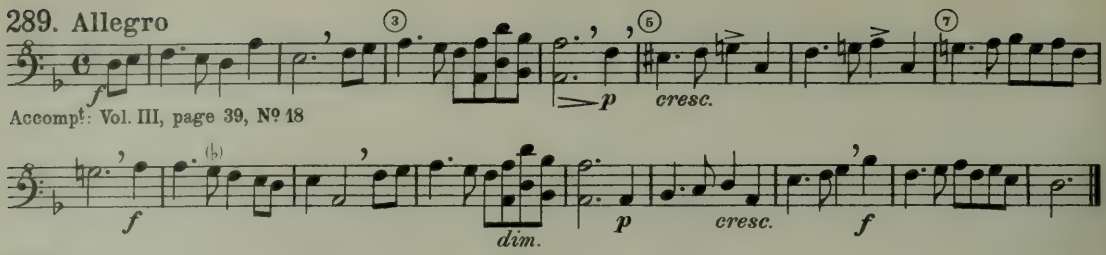
Accompt: Voir page 110 Nº 327

288. **Allegretto**



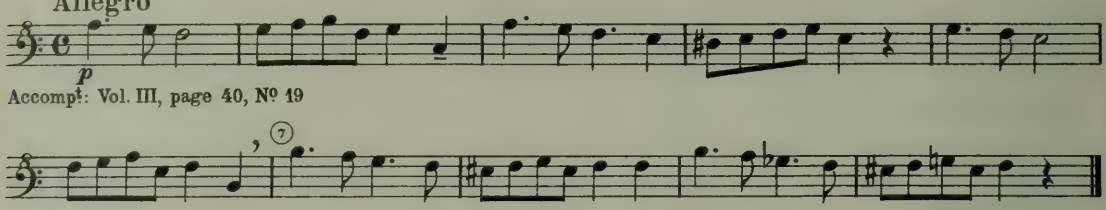
Accompt: Vol. III, page 39, Nº 15

289. Allegro



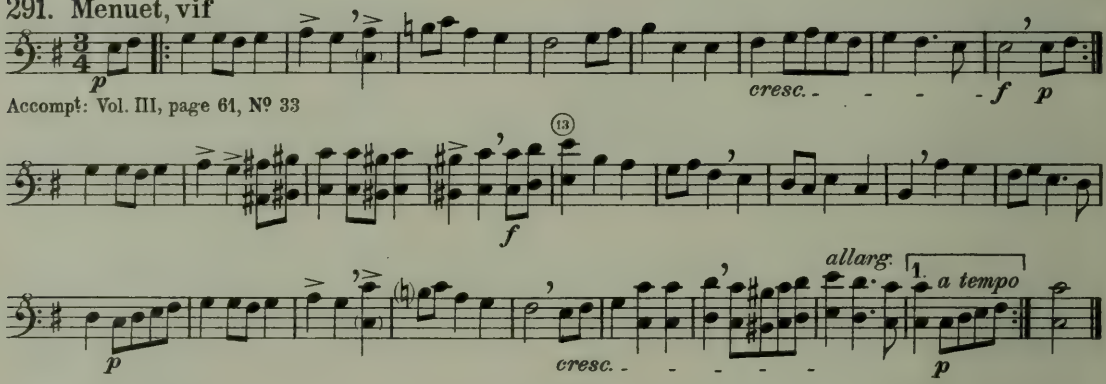
Accompt: Vol. III, page 39, Nº 18

290. Allegro



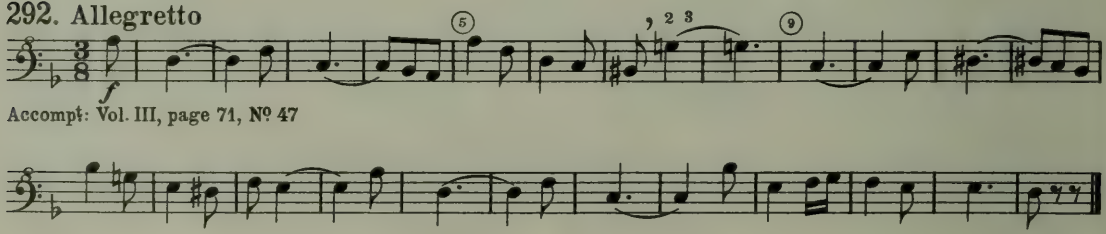
Accompt: Vol. III, page 40, Nº 19

291. Menuet, vif



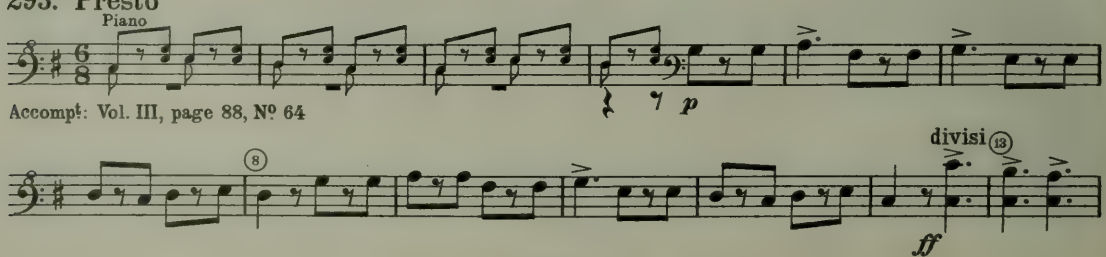
Accompt: Vol. III, page 61, Nº 33

292. Allegretto

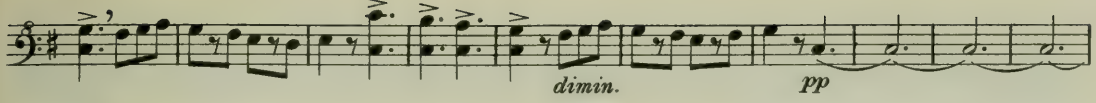


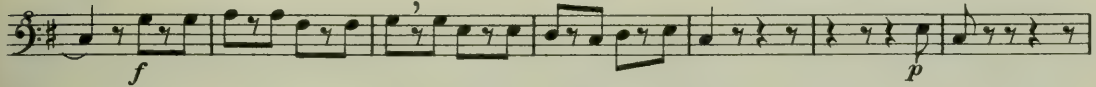
Accompt: Vol. III, page 71, Nº 47

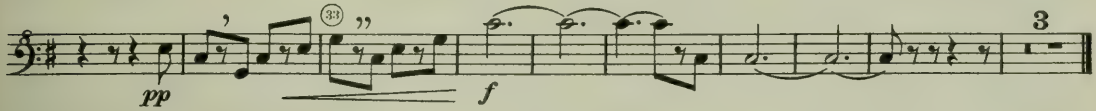
293. Presto



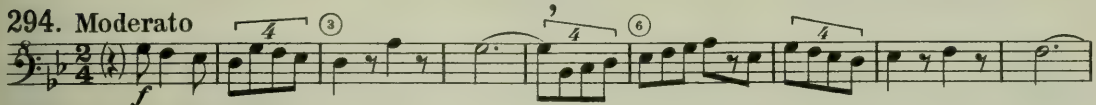
Accompt: Vol. III, page 88, Nº 64



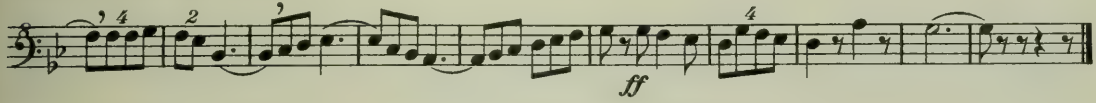




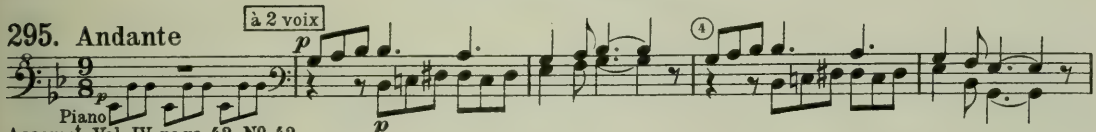
294. Moderato



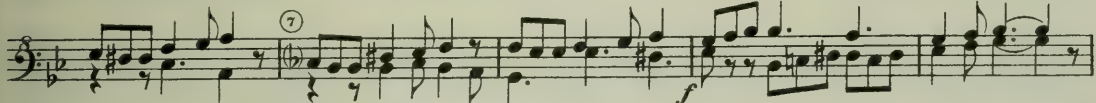
Accompt: Vol. IV, page 21, Nº 21

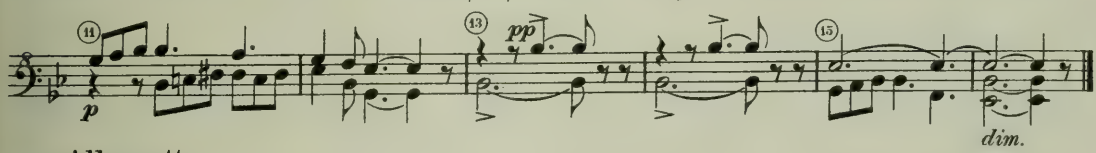


295. Andante



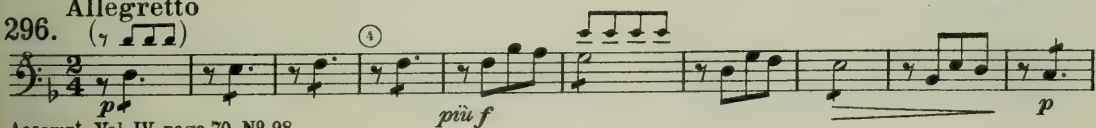
Accompt: Vol. IV, page 42, Nº 42



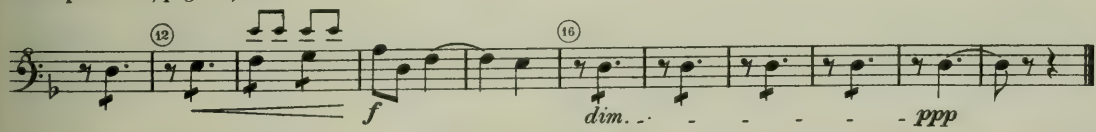


Allegretto

296. (7)

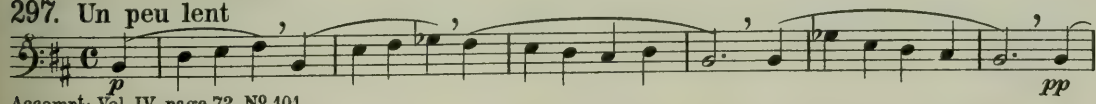


Accompt: Vol. IV, page 70, Nº 98

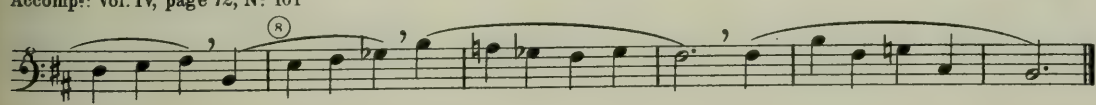


(ton de *RE* mixte)

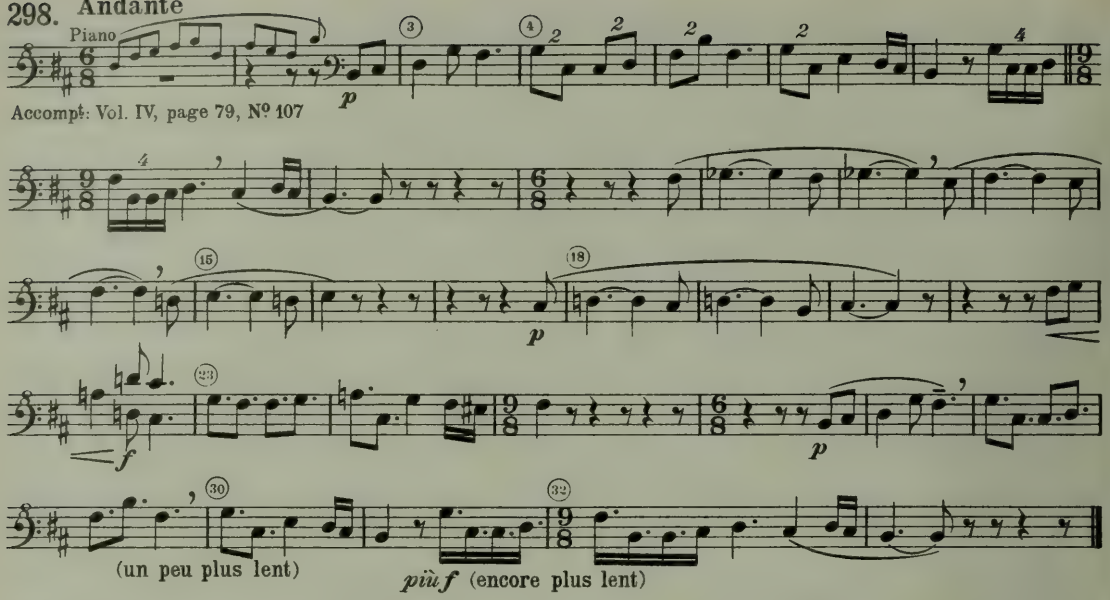
297. Un peu lent



Accompt: Vol. IV, page 72, Nº 101

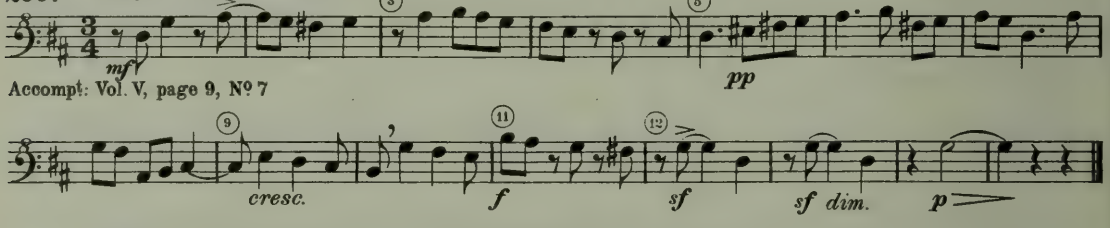


298. Andante



Accompt: Vol. IV, page 79, Nº 107

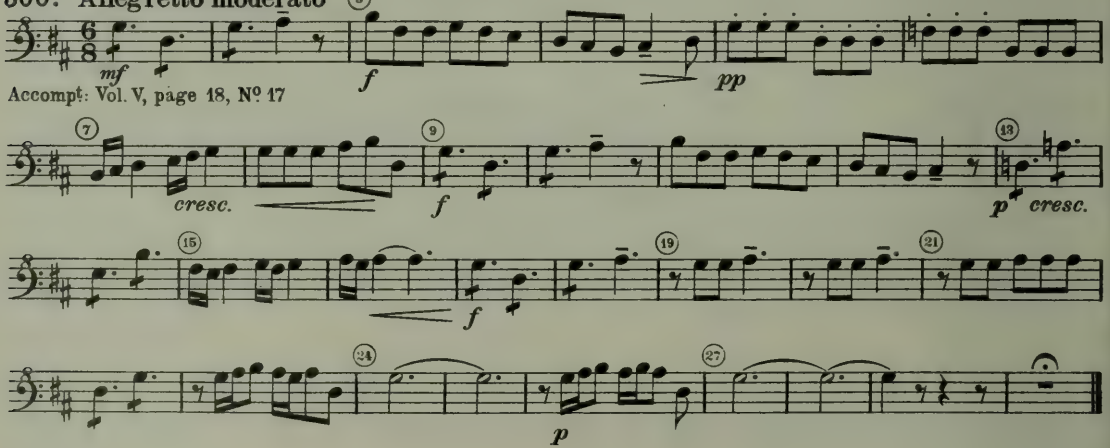
299. Allegro moderato



Accompt: Vol. V, page 9, Nº 7

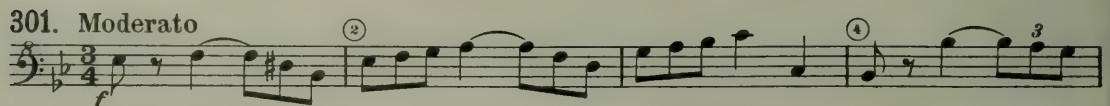
Le piano accuse le rythme 3/4 sauf aux mesures 7, 15, 22, 24 et 25

300. Allegretto moderato

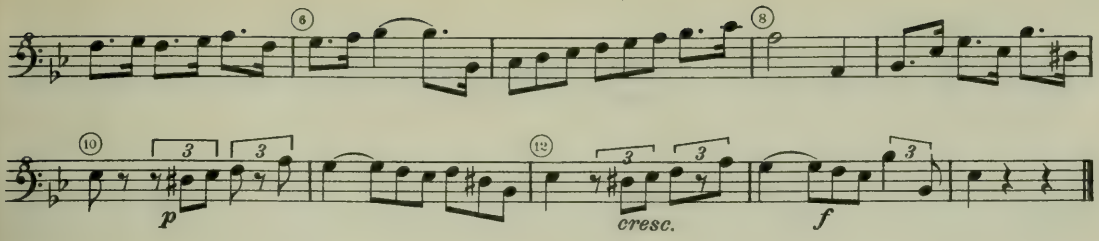


Accompt: Vol. V, page 18, Nº 17

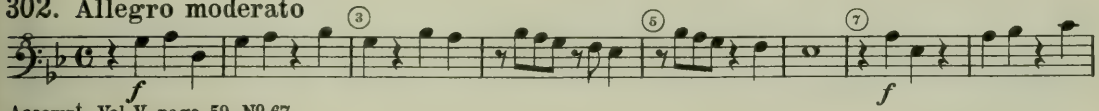
301. Moderato



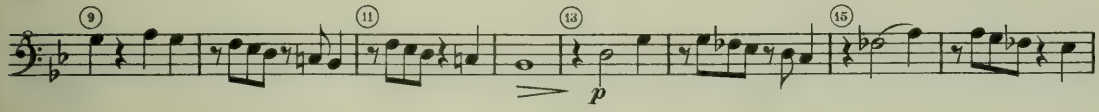
Accompt: Vol. V, page 41, Nº 42

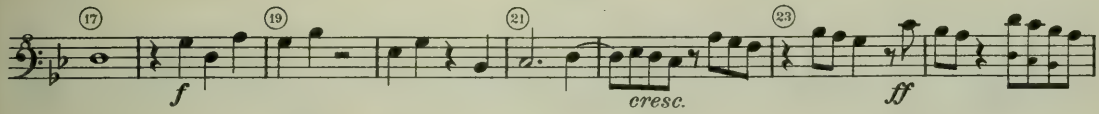


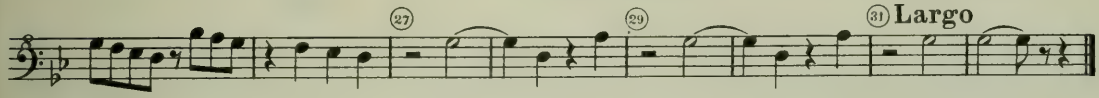
302. Allegro moderato



Accompt: Vol. V, page 59, Nº 67





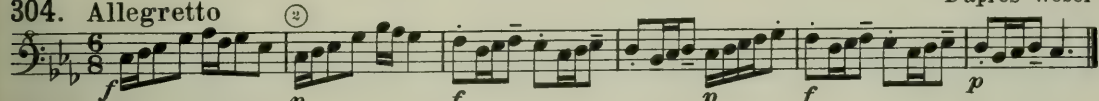


303. Andante

Accompt: Vol. V, page 77, Nº 92

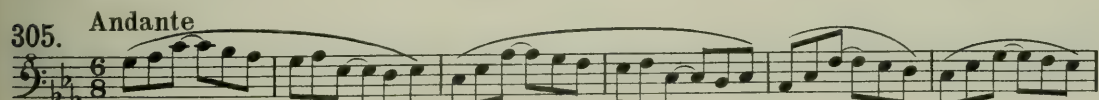
D'après Weber

304. Allegretto

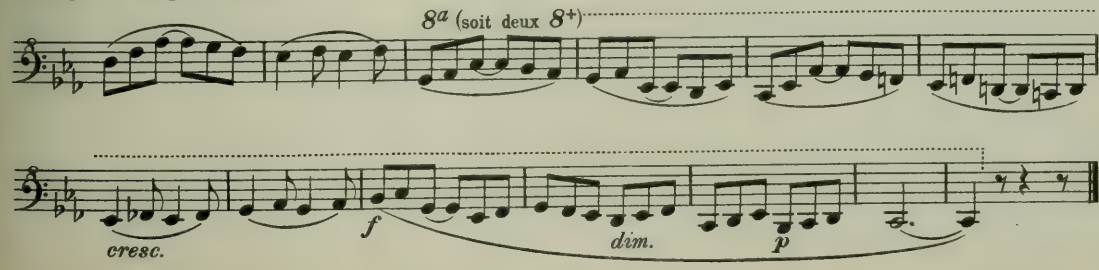


Accompt: Vol. VI, page 7, Nº 9

305. Andante

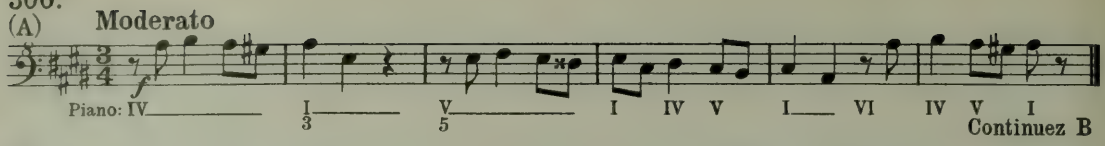


Accompt: Vol. VI, page 15, Nº 18

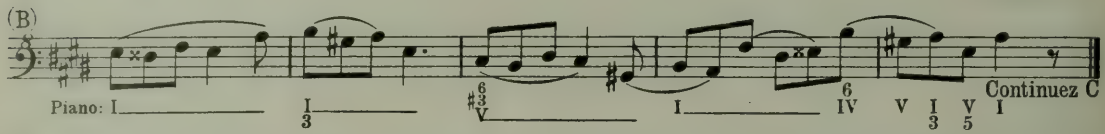


306.

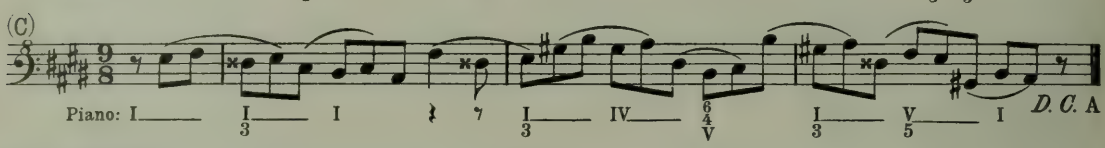
(A) **Moderato**



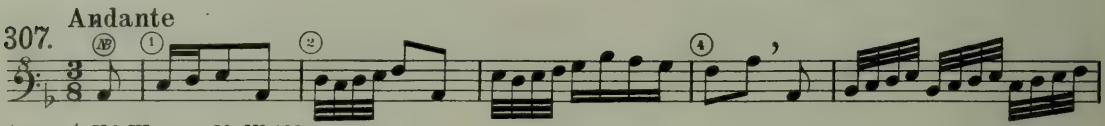
(B)



(C)

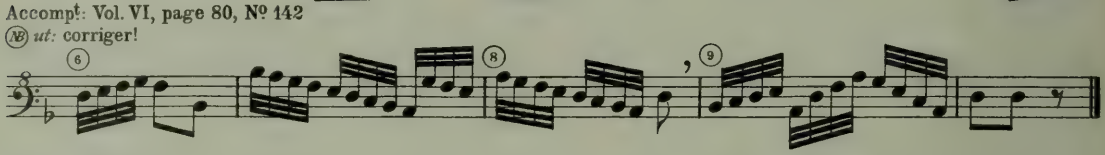


307. **Andante**



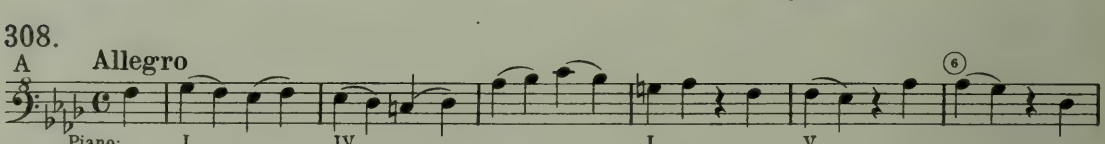
Accompt: Vol. VI, page 80, Nº 142

Ⓝ *ut:* corriger!

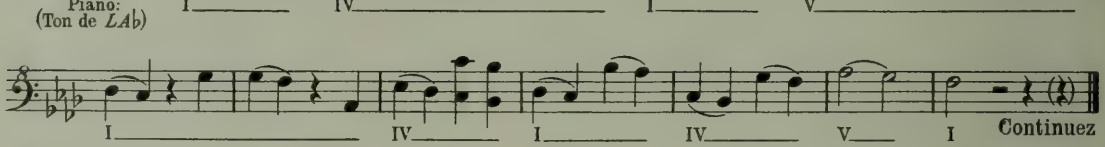


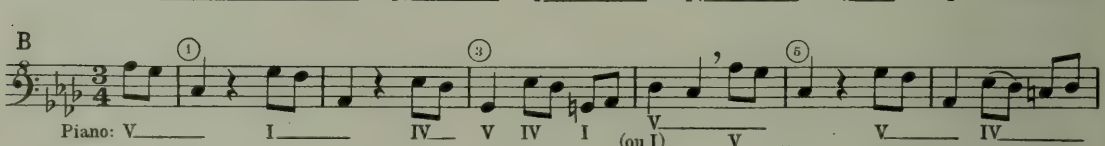
308.

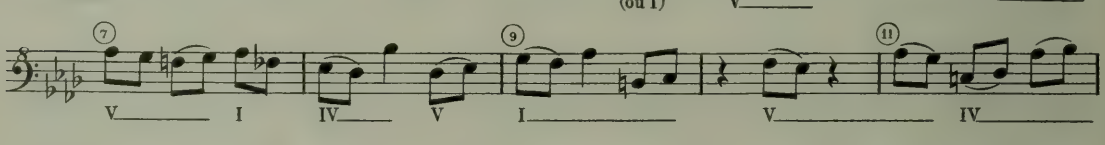
A **Allegro**



B

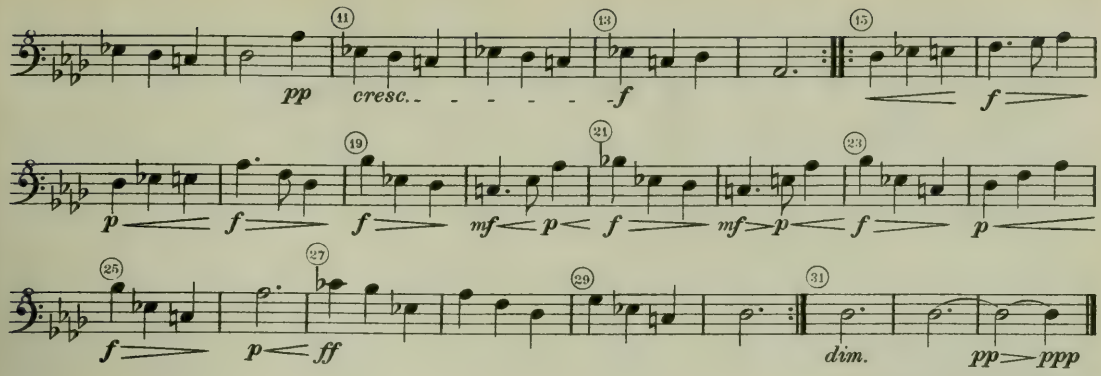






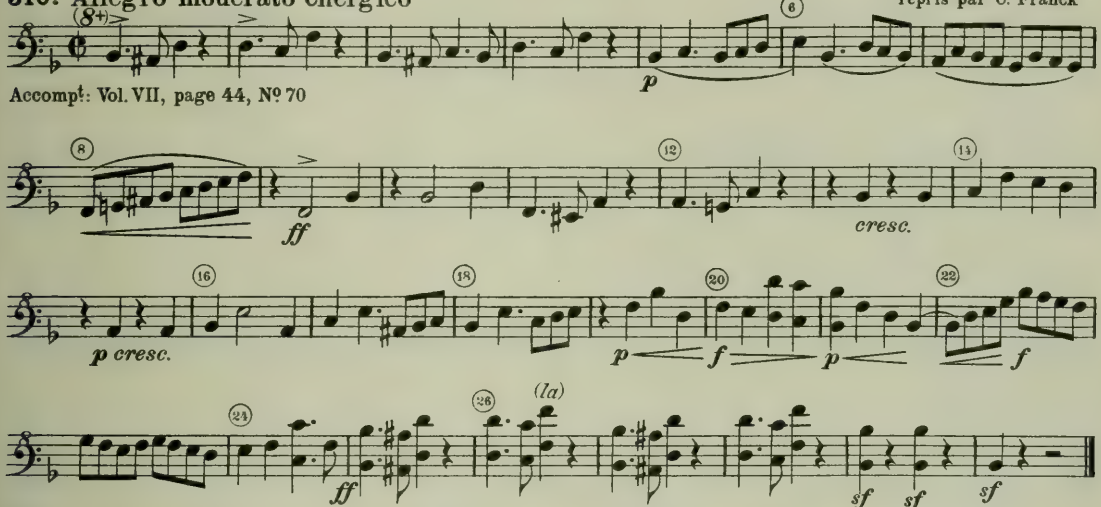
309. **Animato**

Accompt: Vol. VII, page 36, Nº 57



310. Allegro moderato energico

Thème de Beethoven, repris par C. Franck

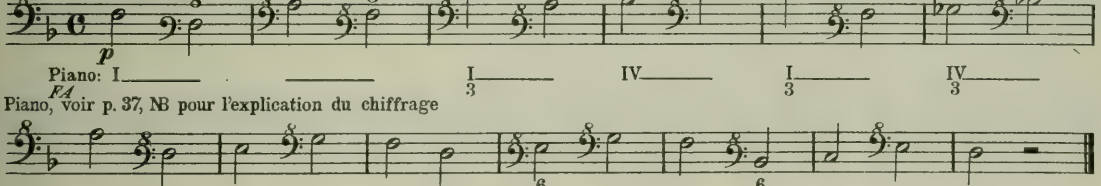


Accompt: Vol. VII, page 44, Nº 70

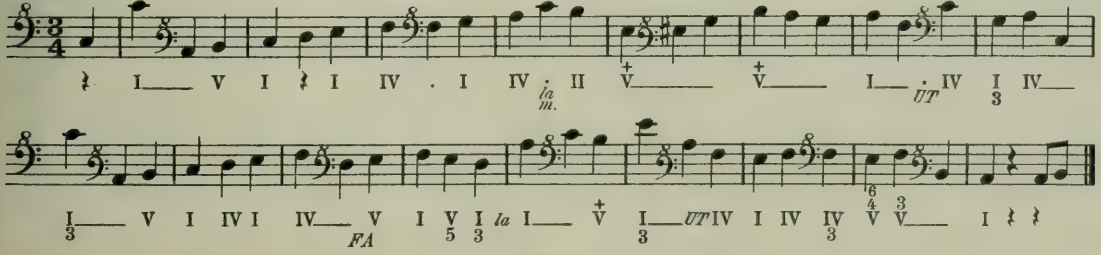
311. Mélange des clés

A *fa*³ avec *fa*⁴

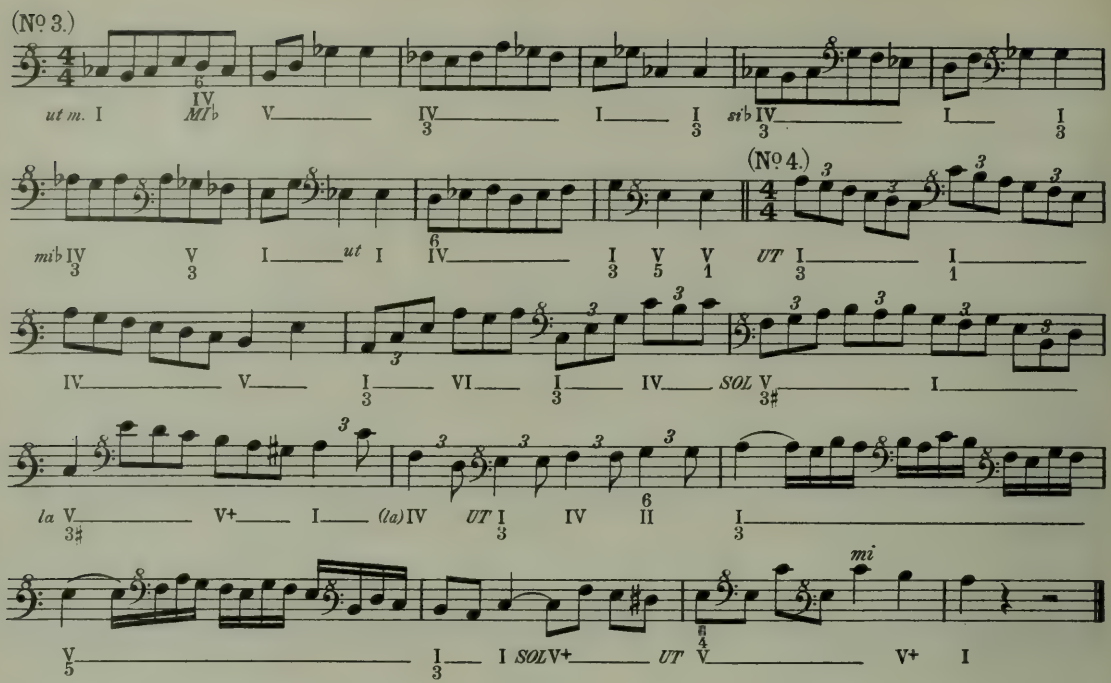
(Nº 1.) **Un peu animé**



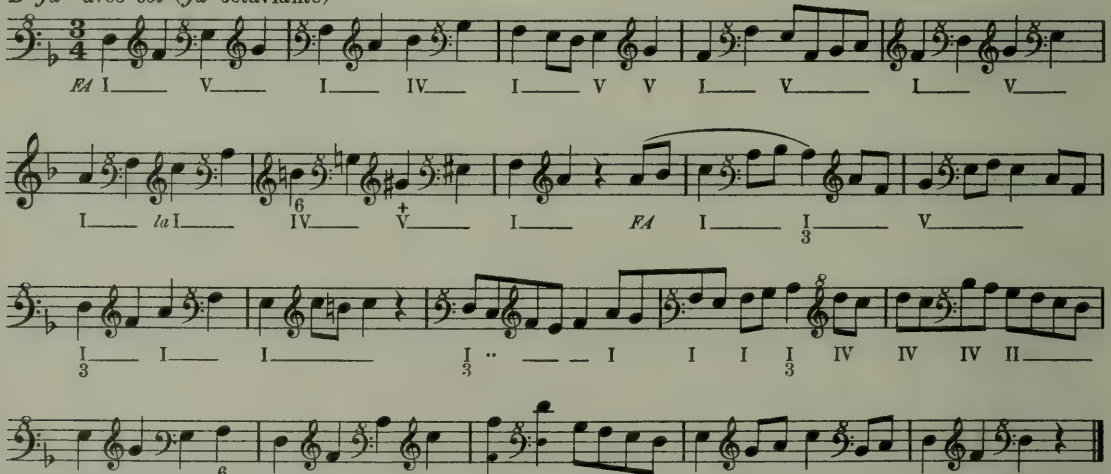
(Nº 2.)



(Nº 3.)

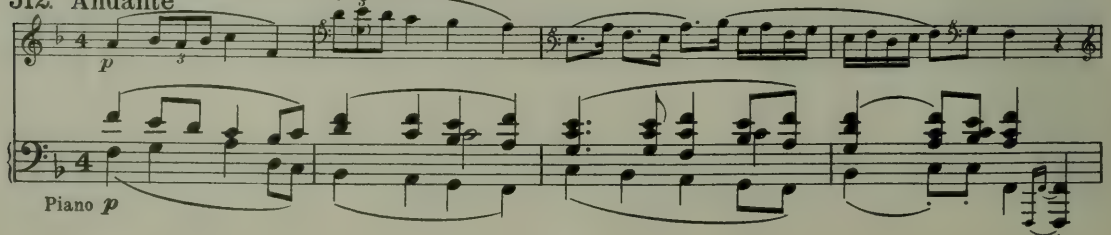


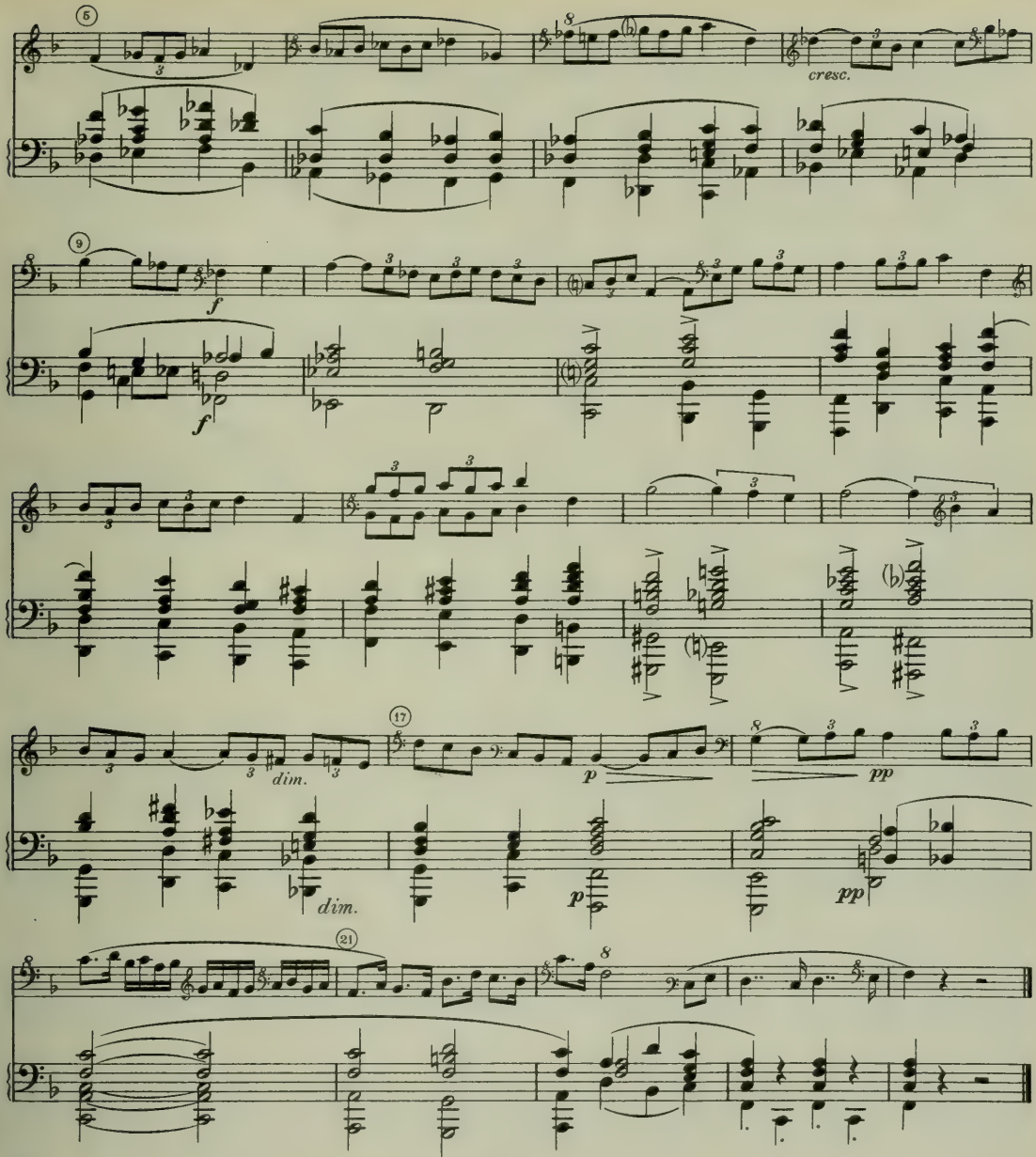
B *fa*^{3} avec *sol* (*fa* octaviante)



Mélange des clés de *fa*^{3} *fa*^{4} (octaviantes) et *sol*

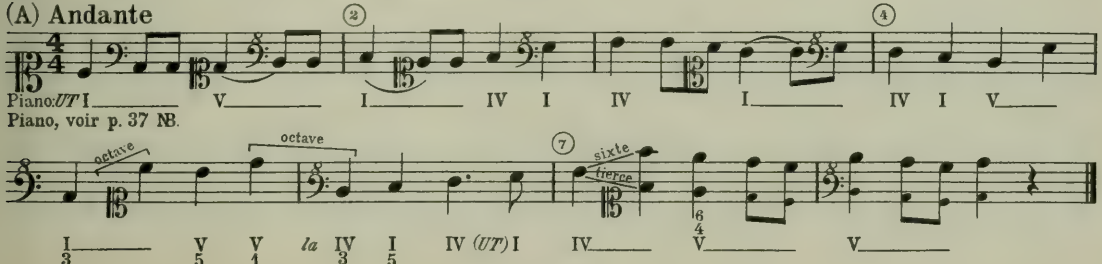
312. Andante



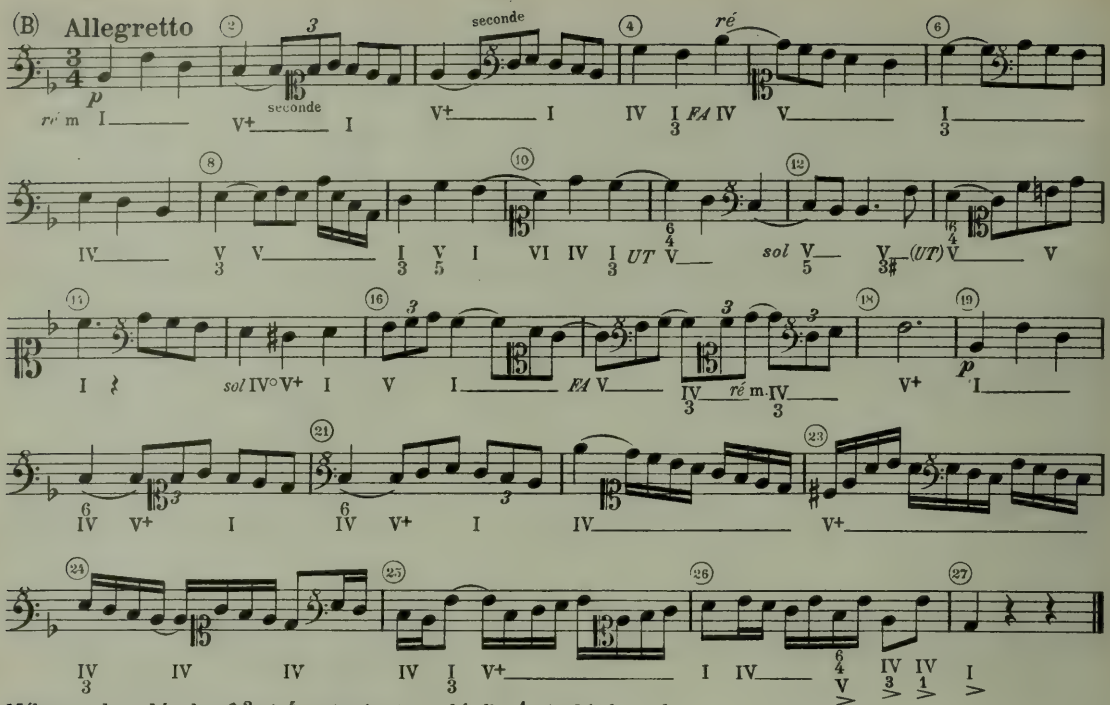


313. Mélange de clé de *fa*[3] (octaviante) et clé d'*ut*[1]

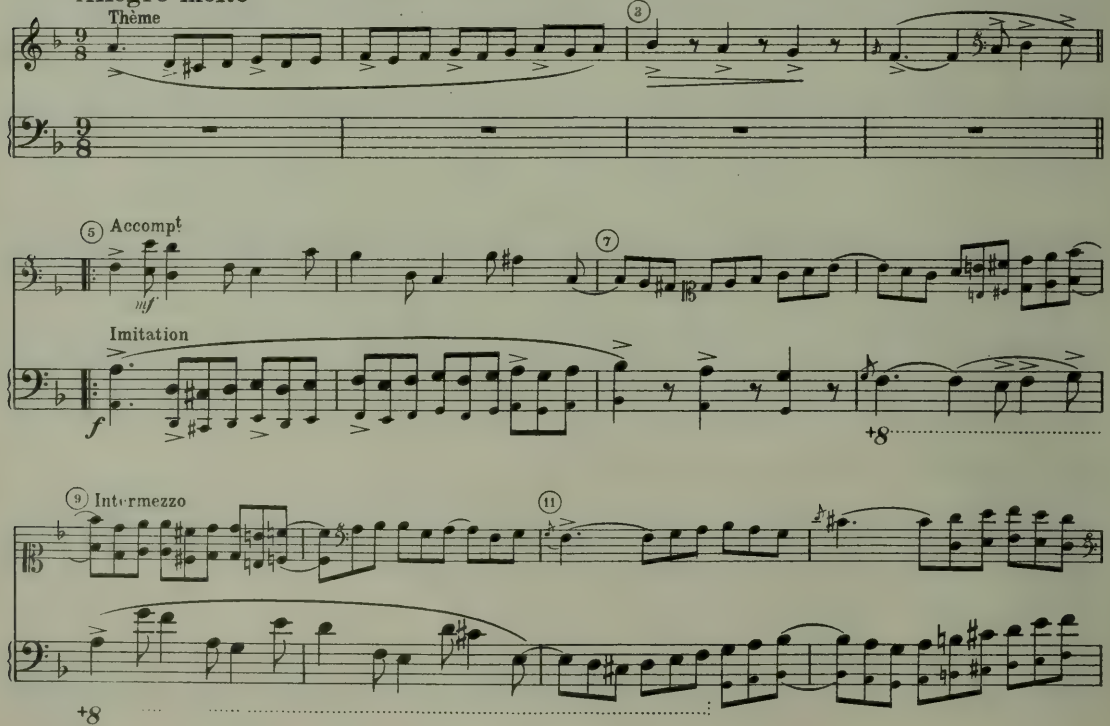
(A) Andante

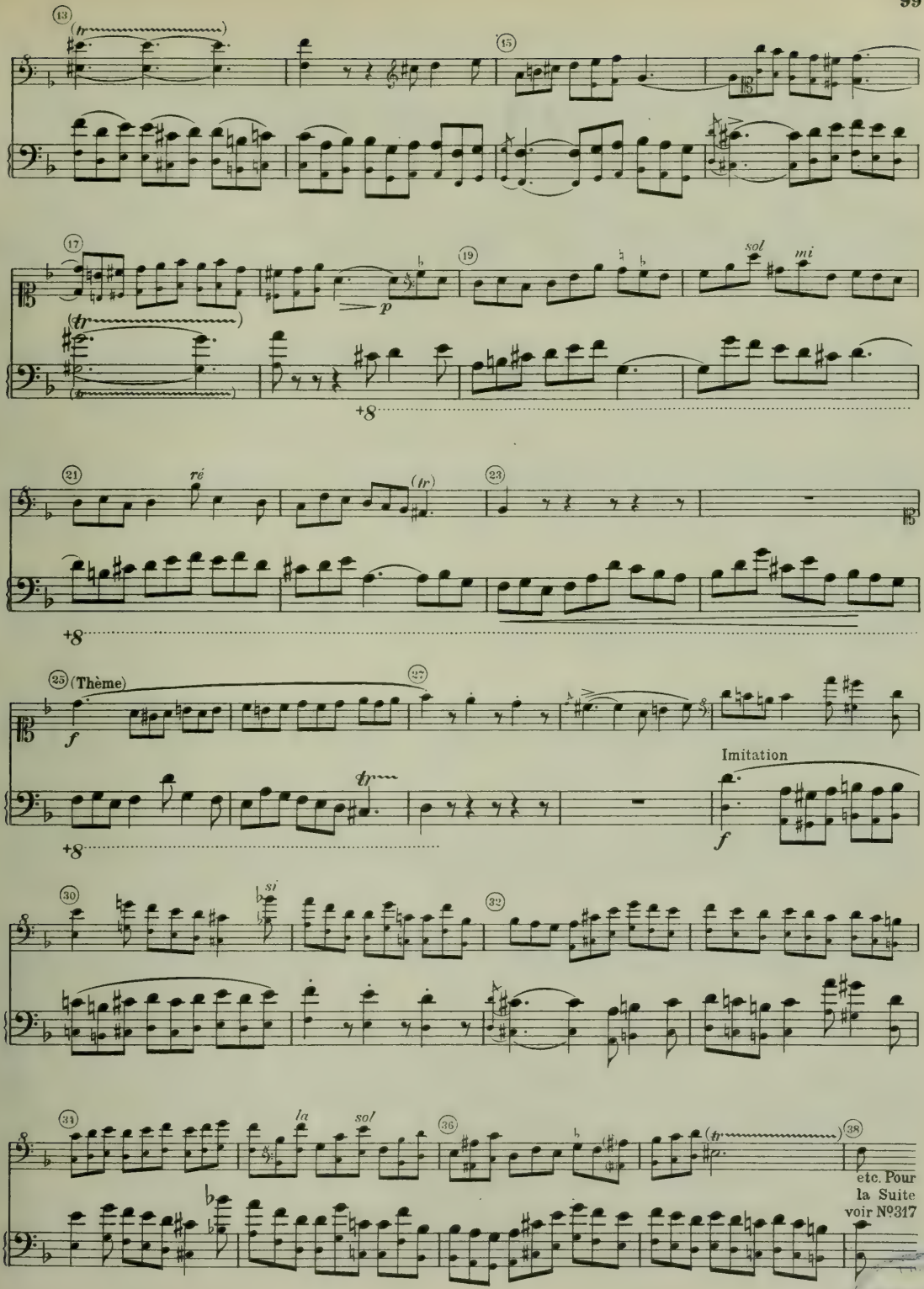


Piano, voir p. 37 NB.



314. Fugue en forme de Canon, J. S. Bach. (Pour l'explication du mot Canon voir vol. VII, Nº 98)

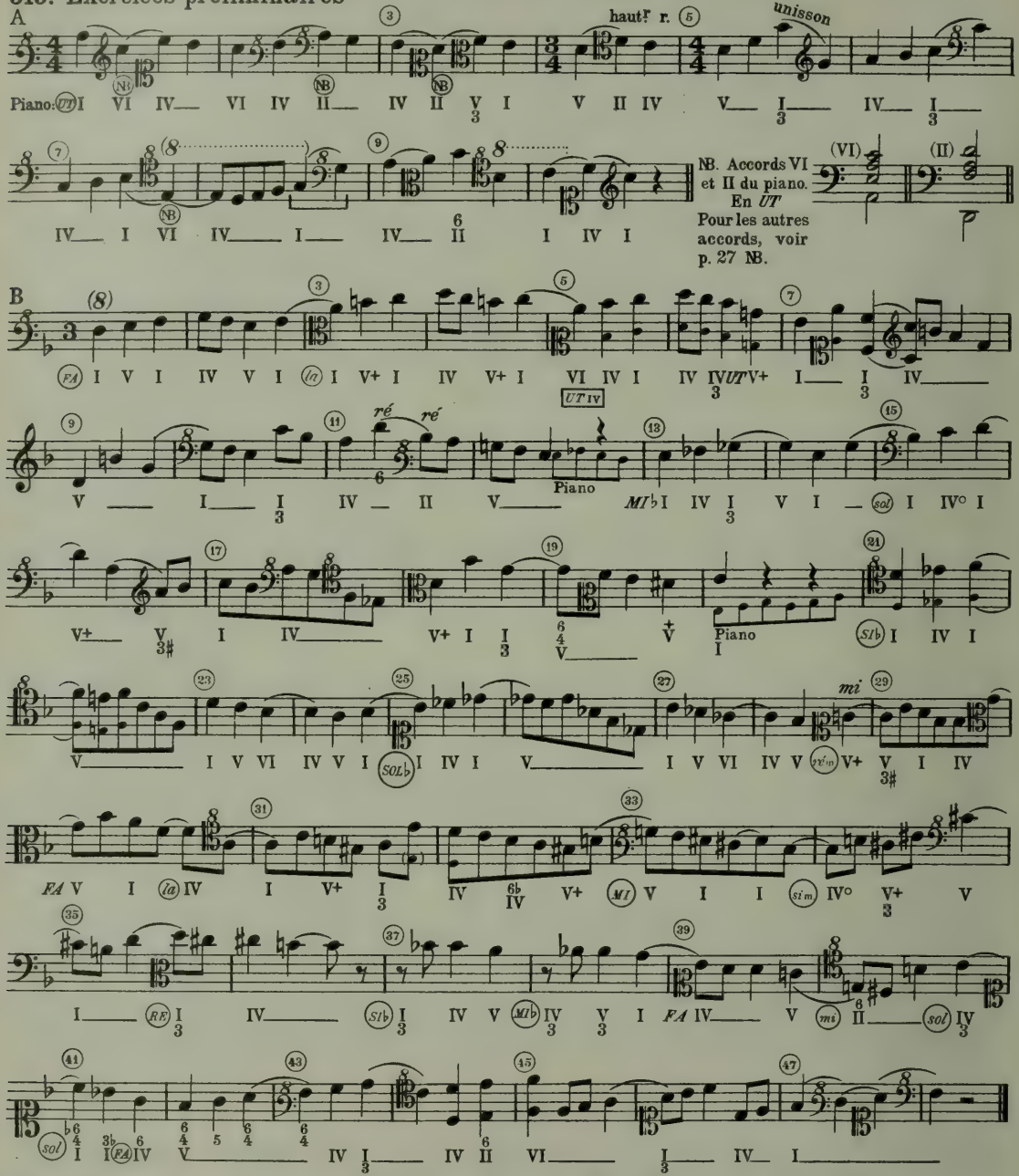




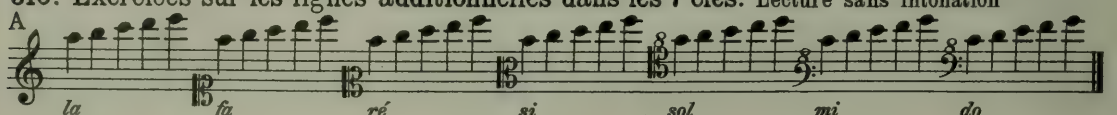
BIBLIOTHECA

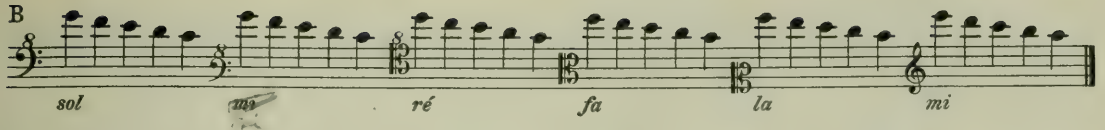
(Les 7 clés) Mélange des clés d'*ut*[1,2,3,4] (octav. sauf indic. contraire) clé de *sol*, et clés de *fa* octaviantes, [3 4]

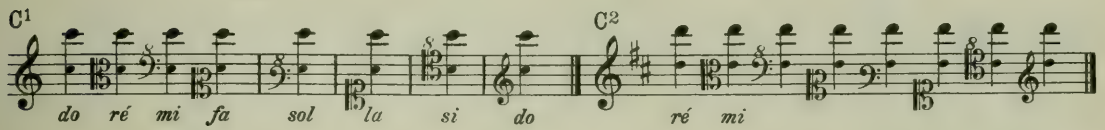
315. Exercices préliminaires

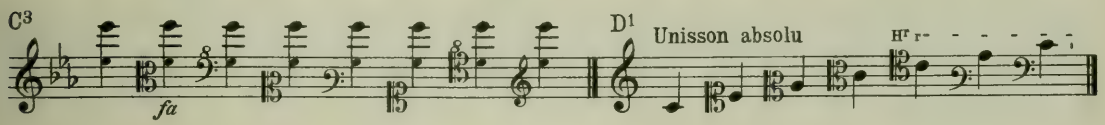


316. Exercices sur les lignes additionnelles dans les 7 clés. Lecture sans intonation

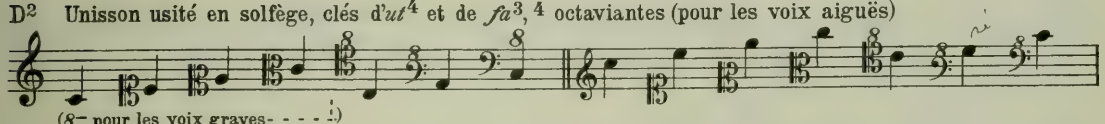


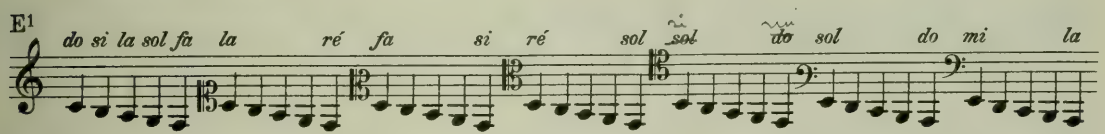




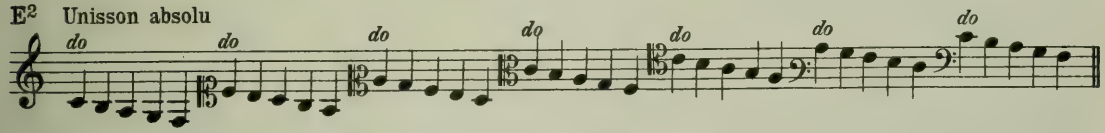


D2 Unisson usité en solfège, clés d'*ut*^{4} et de *fa*^{3,4} octaviantes (pour les voix aiguës)

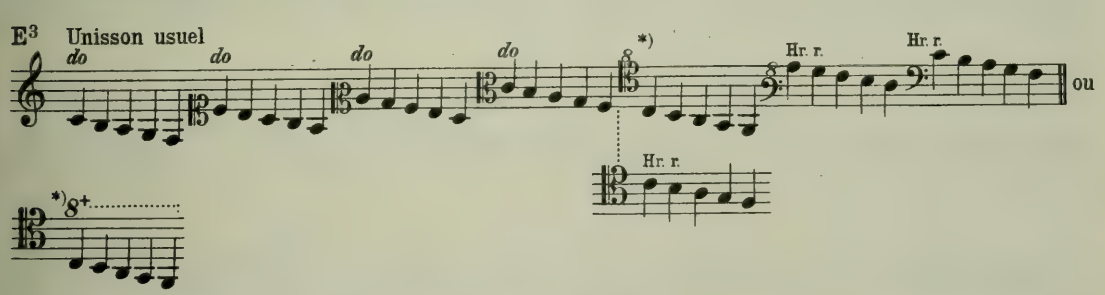




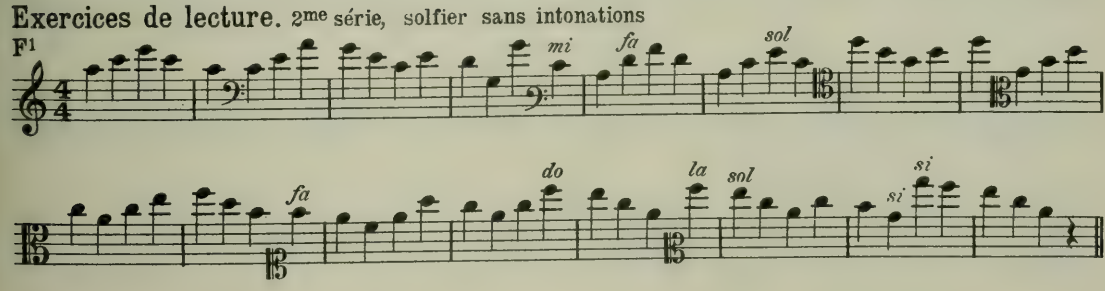
E2 Unisson absolu



E3 Unisson usuel



Exercices de lecture. 2me série, solfier sans intonations



F² *sol* *do* *la* *si* *fa*

mi *ré* *la* *do* *sol*

mi *si* *do*

G¹ 3me série solfier en mesure, sans chanter

fa *fa* *sol* *do* *ré*

sol *la* *sol* *la* *mi* *mi*

fa *mi sol* *sol*

sol *fa mi ré* *do fa la* *fa*

G² Accords solfier sans chanter

UT I IV V I I IV

V I I IV V I

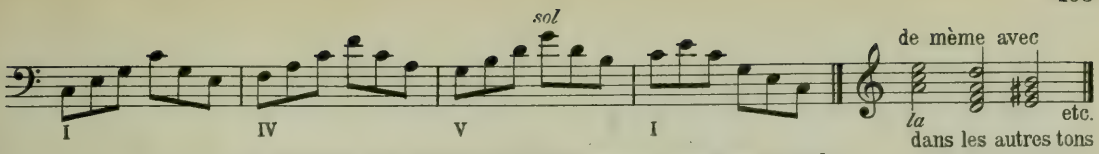
sol

I IV V I I IV

sol

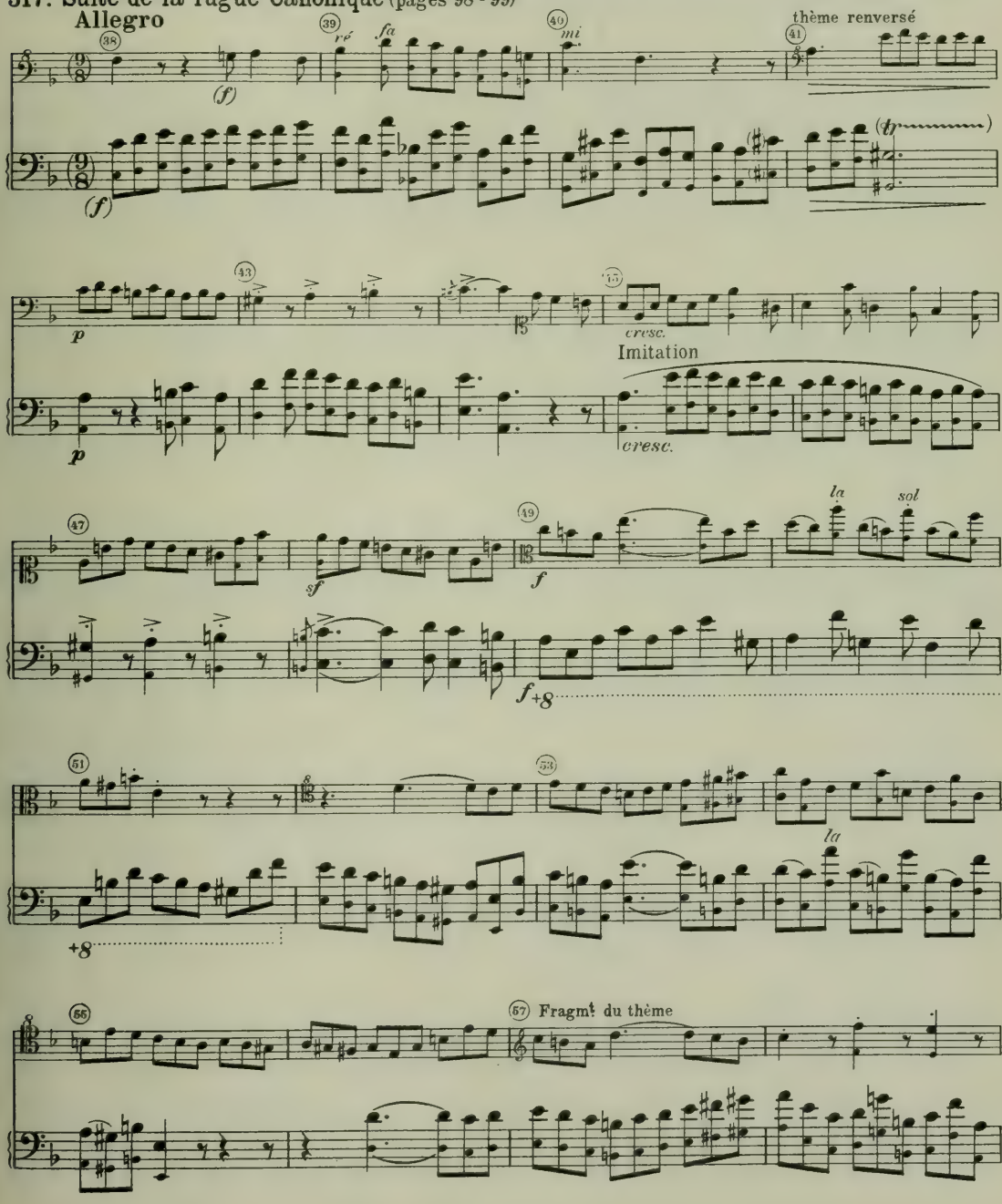
V I I IV I I

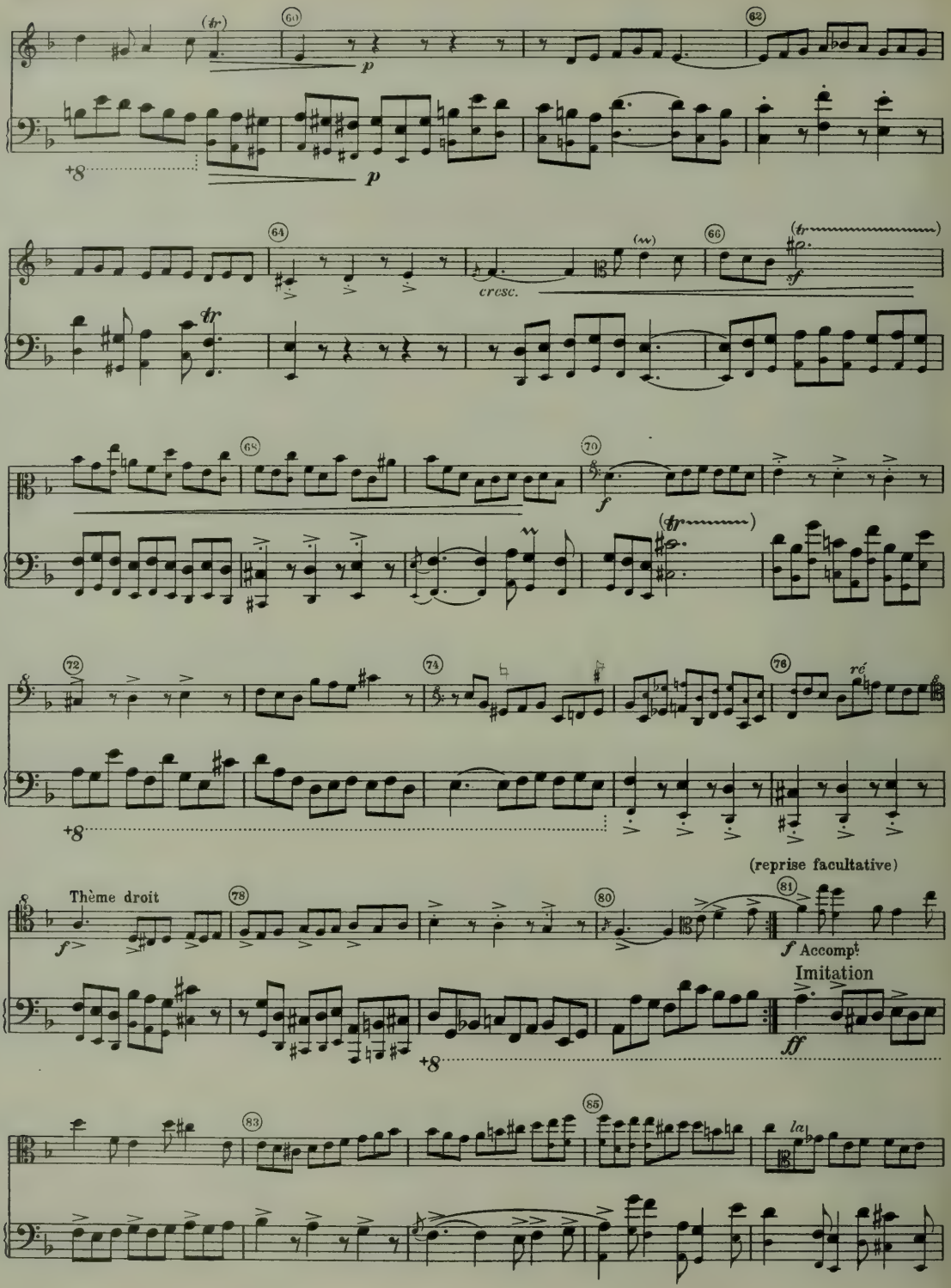
fa

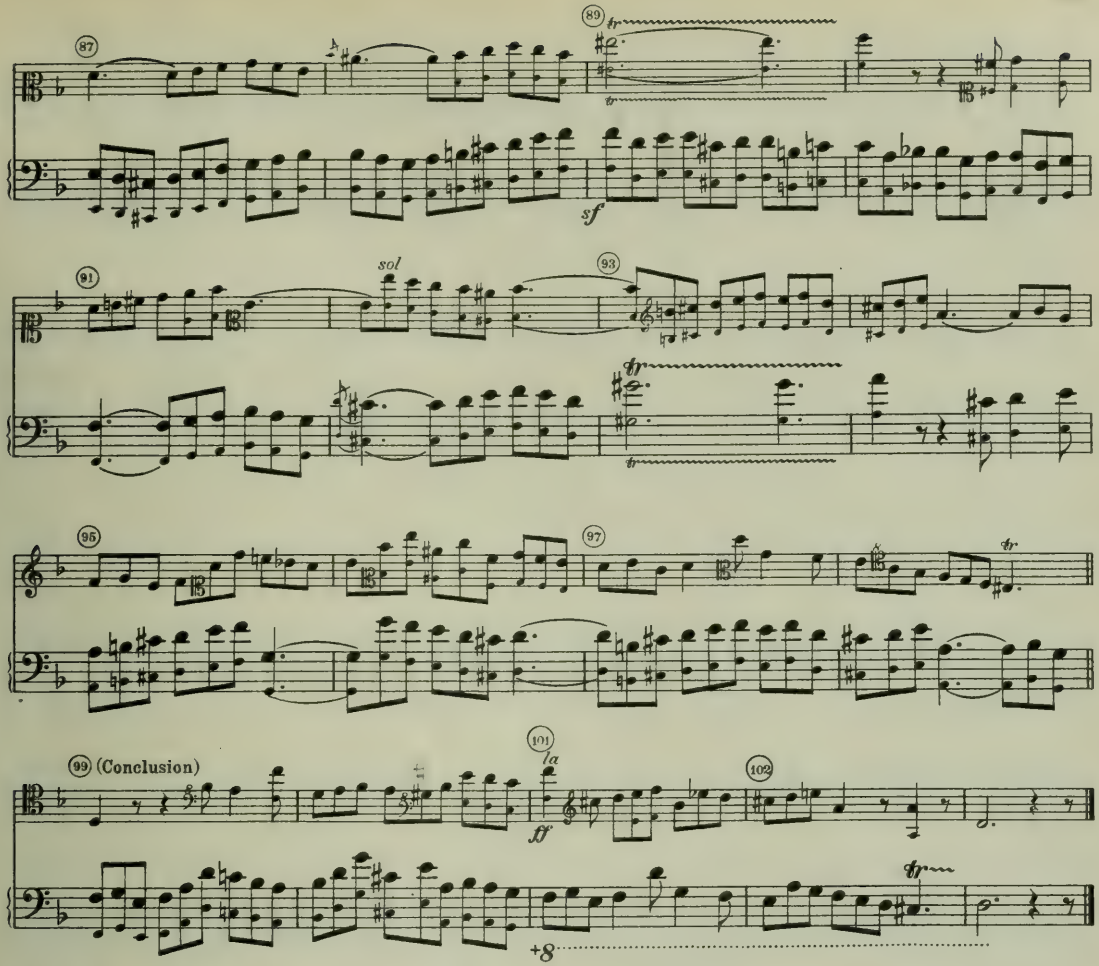


Leçons de récapitulation dans les 7 clés

317. Suite de la fugue Canonique (pages 98 - 99)

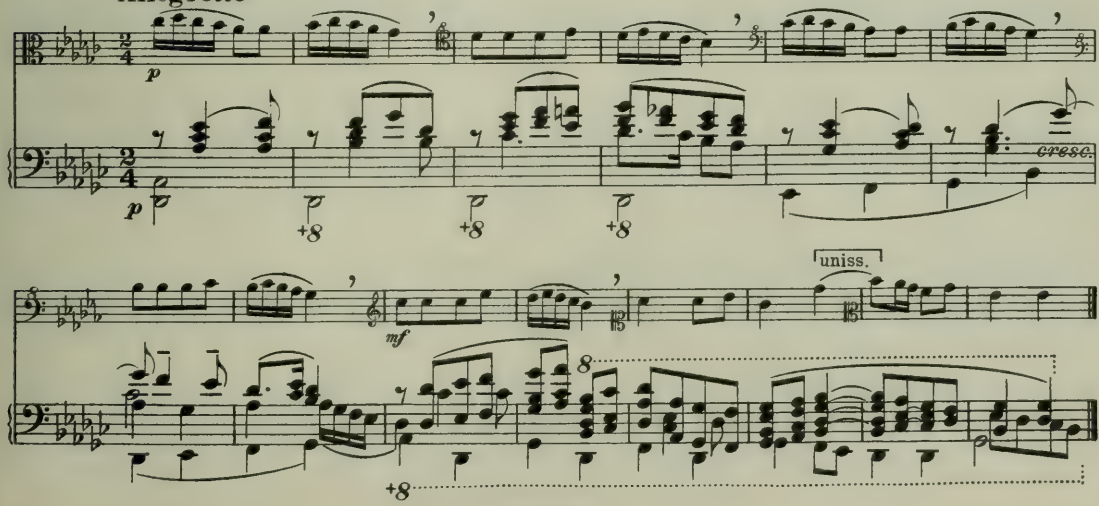



(tr)
60
p
62
+8
p
64
cresc.
(w)
66
(tr)
sf
tr
68
70
f
(tr)
72
74
76
ré
+8
(reprise facultative)
Thème droit
78
80
81
f Accompt
Imitation
+8
ff
83
85
la

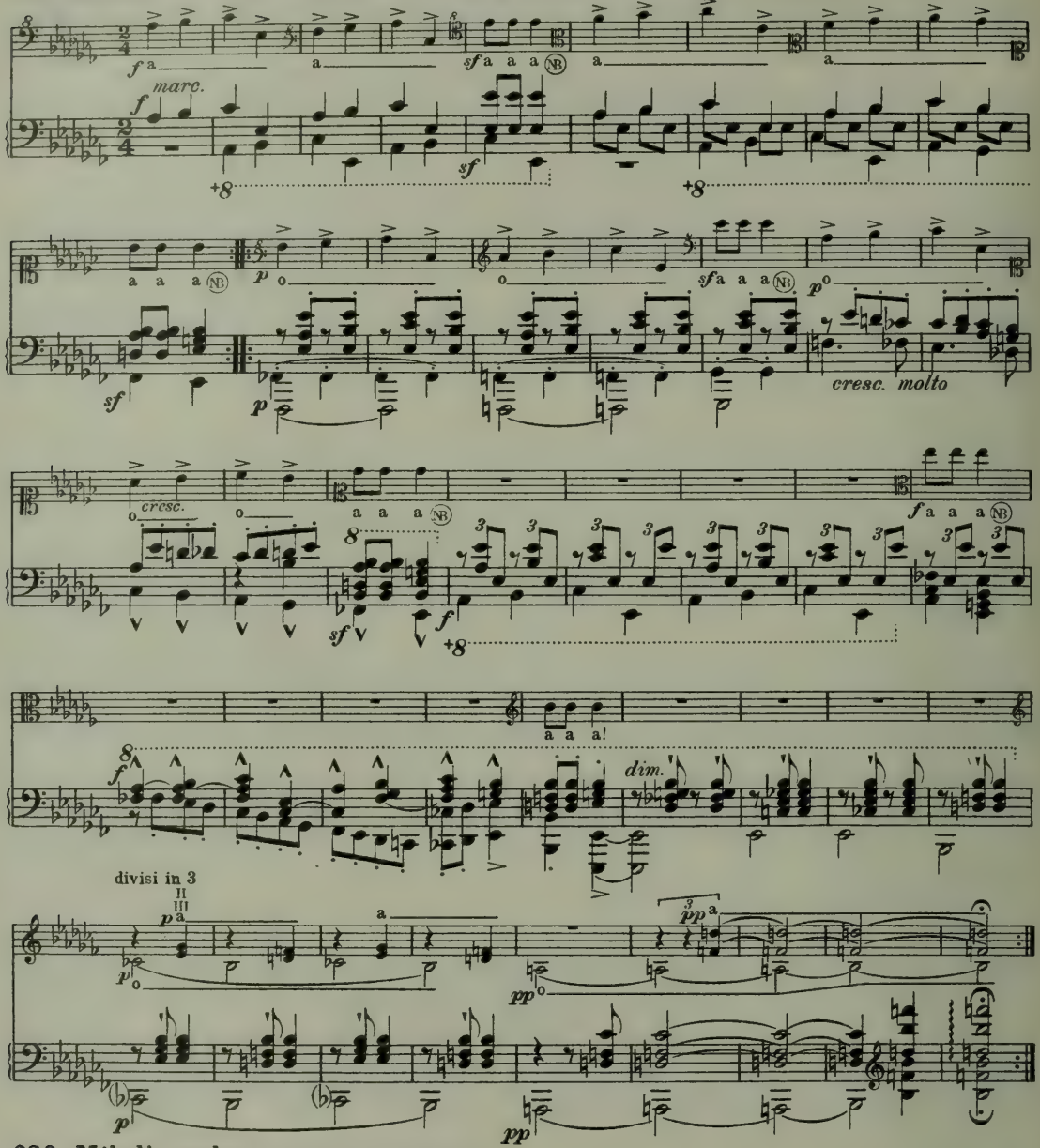


318. Mélodie serbe, (Recueil Vl. Georgevitch)

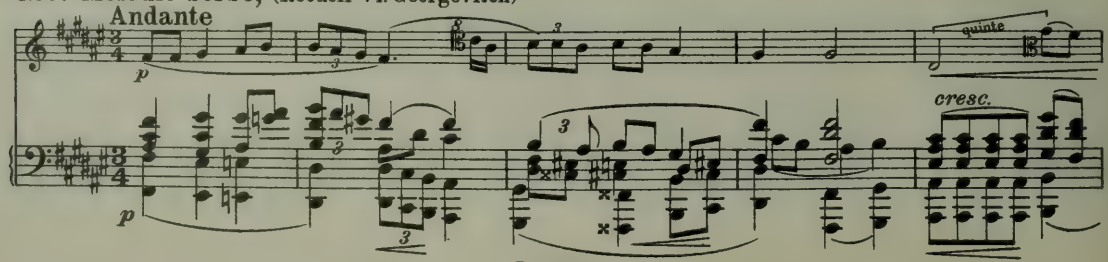
Allegretto

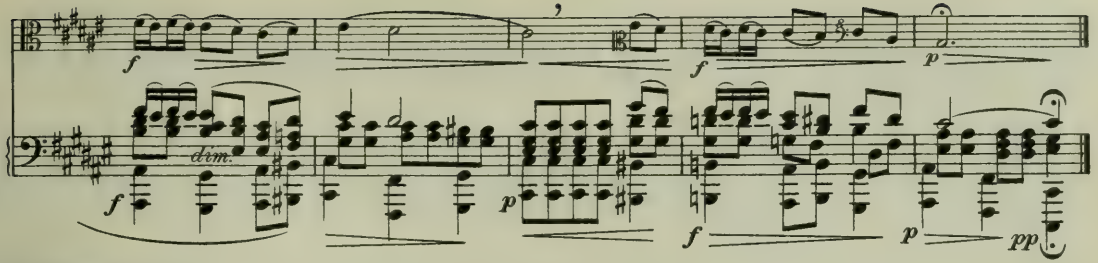


319. Mélodie serbe, (Recueil Vl. Georgevitch) NB. Aj-dé-dé! exclamation serbe. Vocaliser sur a et o.

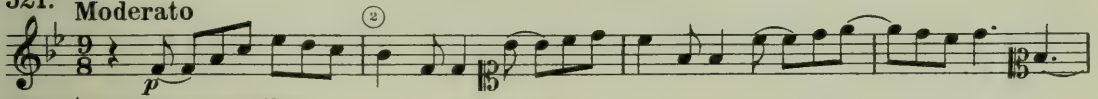


320. Mélodie serbe, (Recueil Vl. Georgevitch)

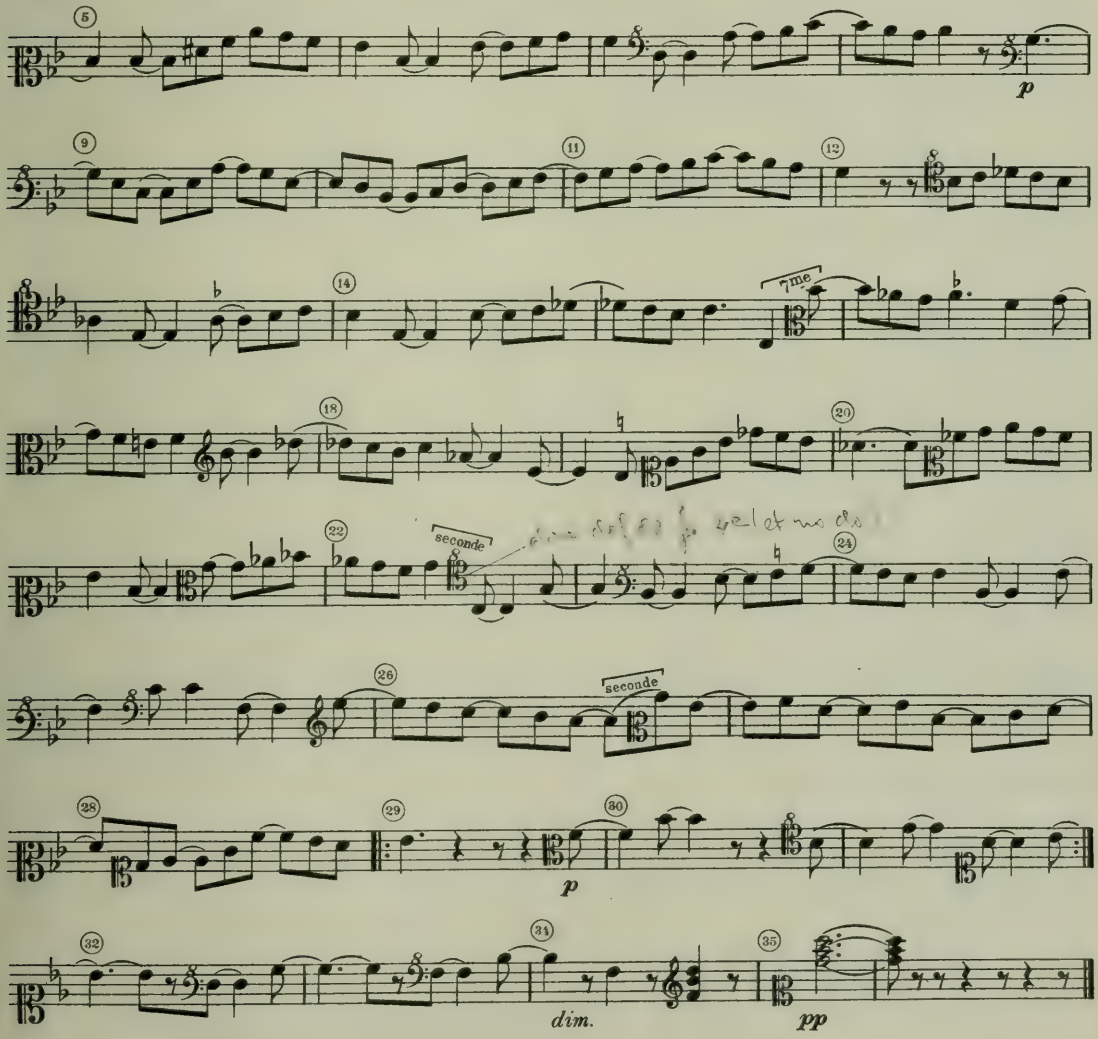




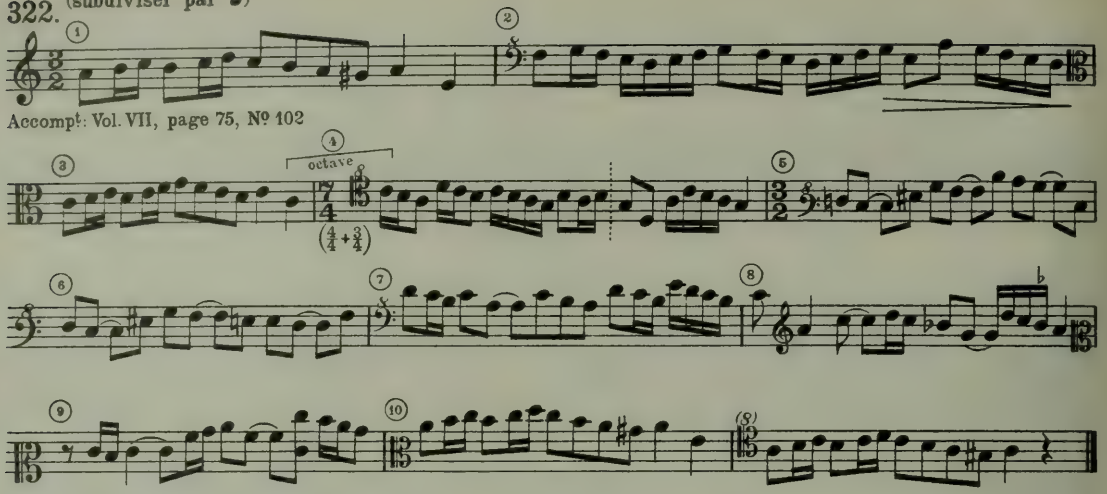
321. **Moderato**



Accompt: Vol. VII, page 54, Nº 80



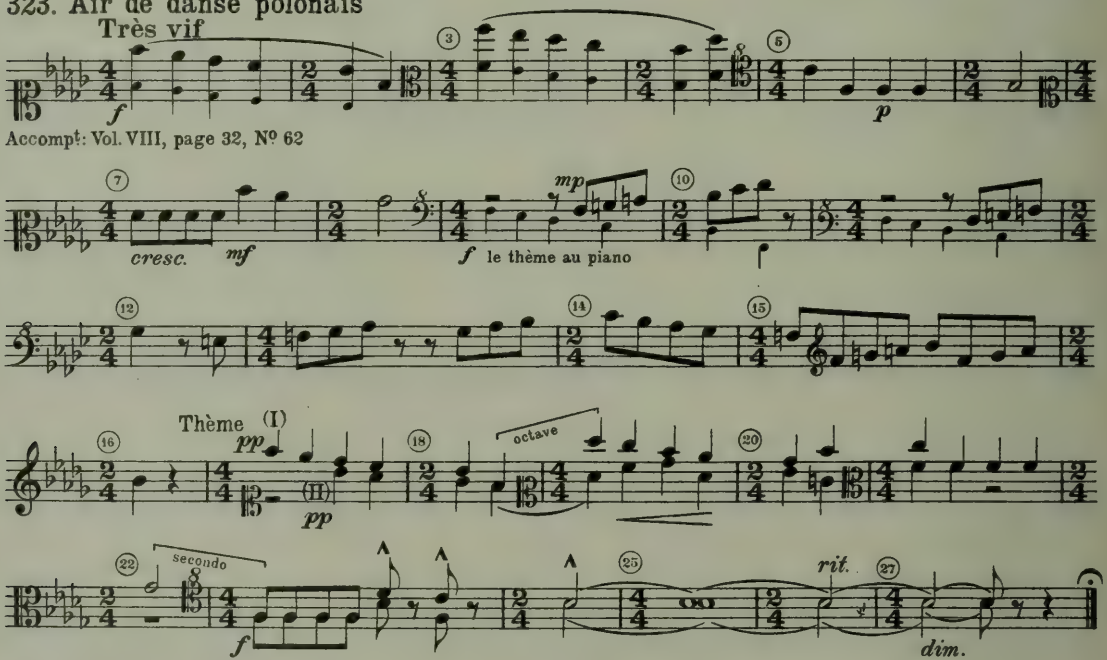
322. (subdiviser par ♩)



Accompt: Vol. VII, page 75, Nº 102

323. Air de danse polonais

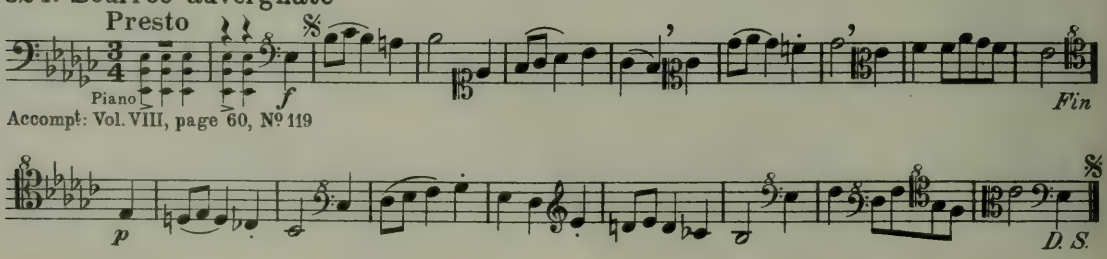
Très vif



Accompt: Vol. VIII, page 32, Nº 62

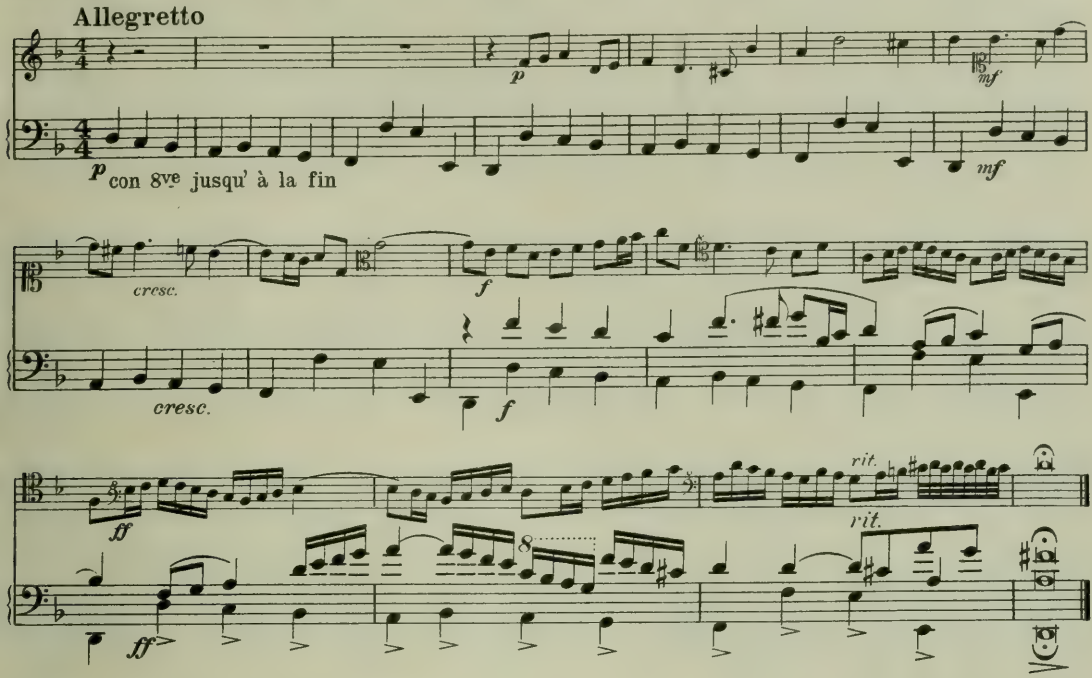
324. Bourrée auvergnate

Presto

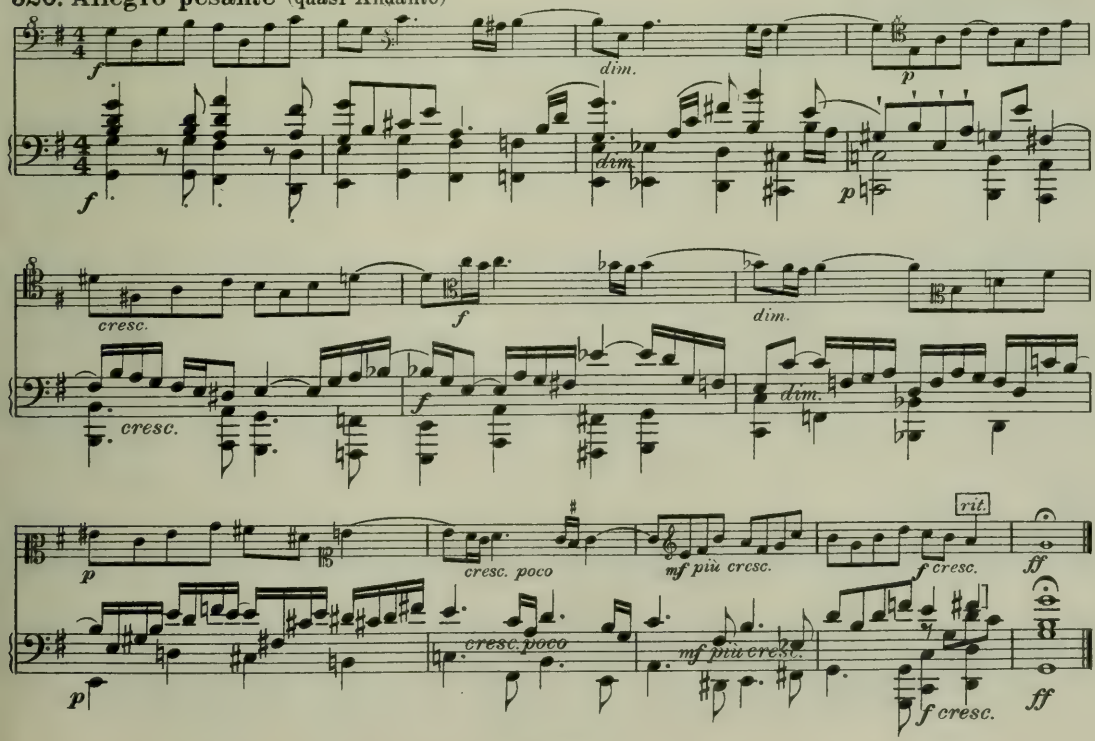


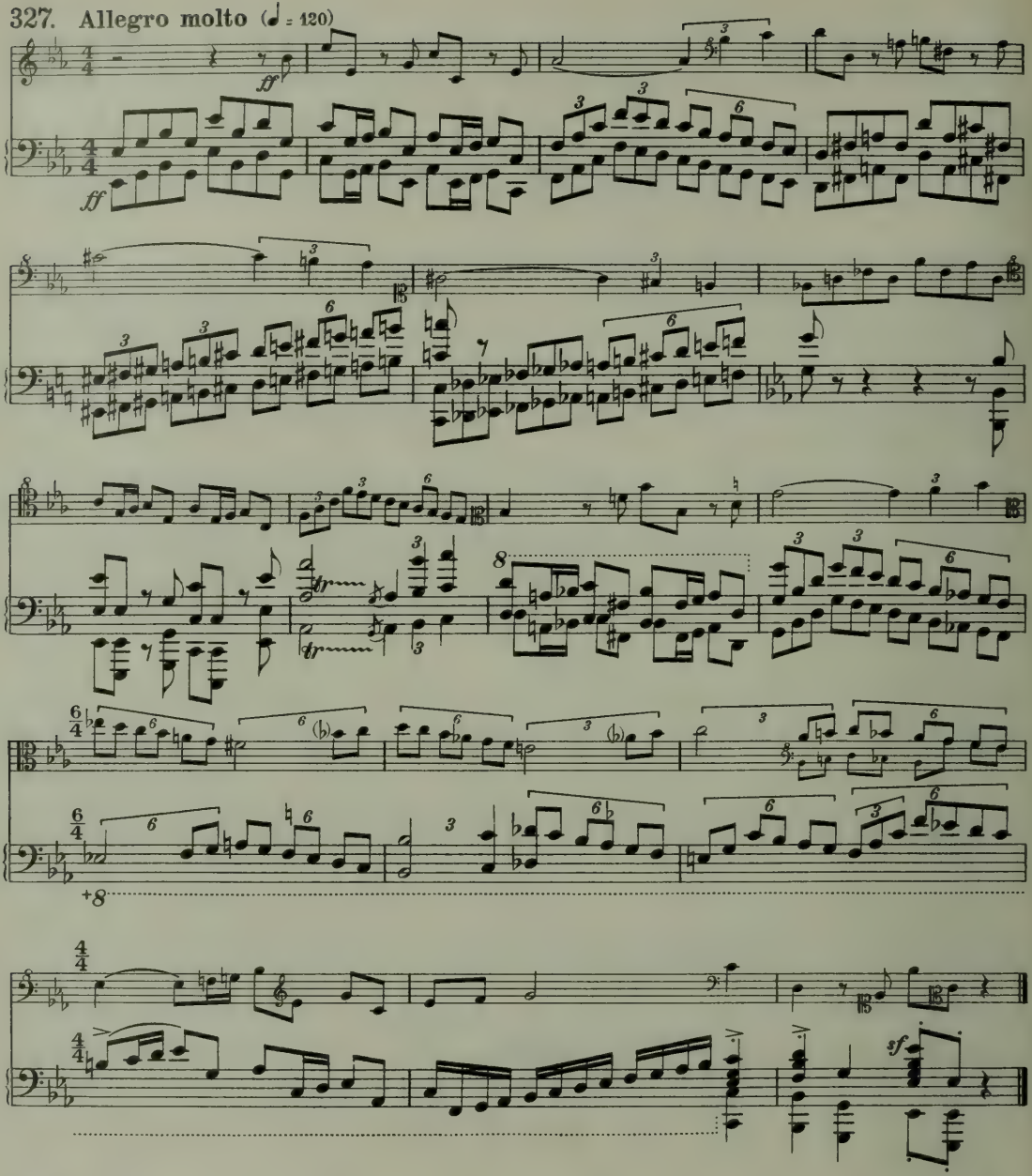
Accompt: Vol. VIII, page 60, Nº 119

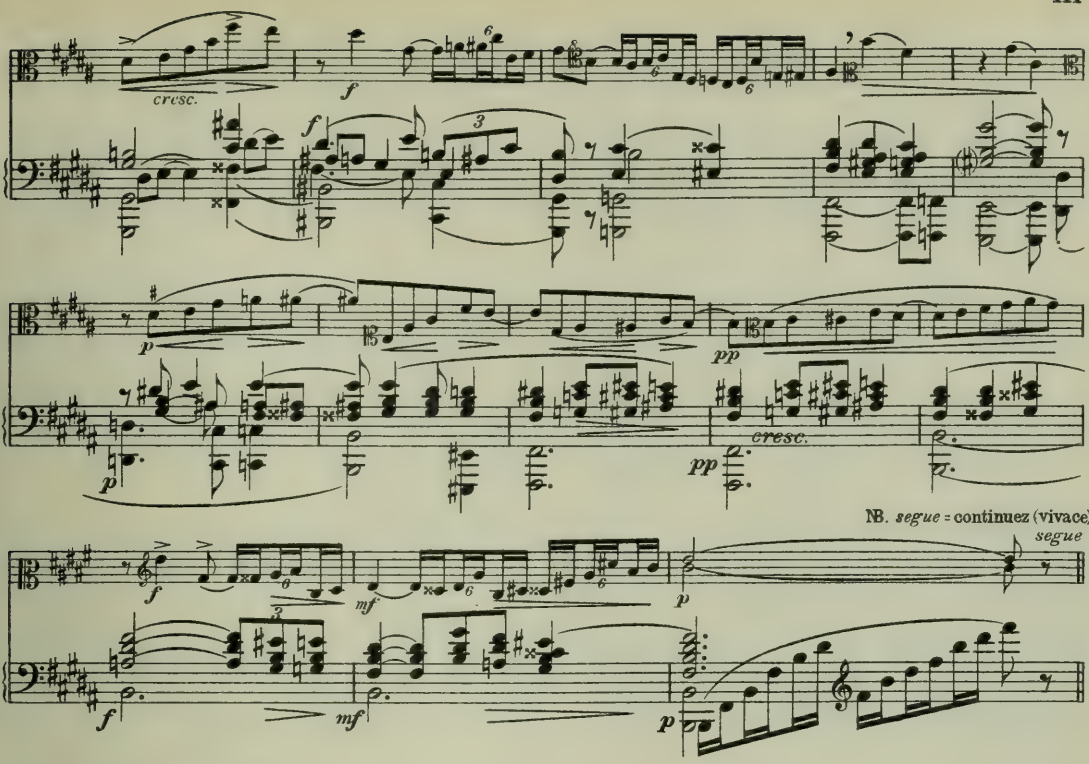
325. Ostinato. Le thème est répété obstinément à la basse; le chant exécute des broderies (variations) sur ce canevas



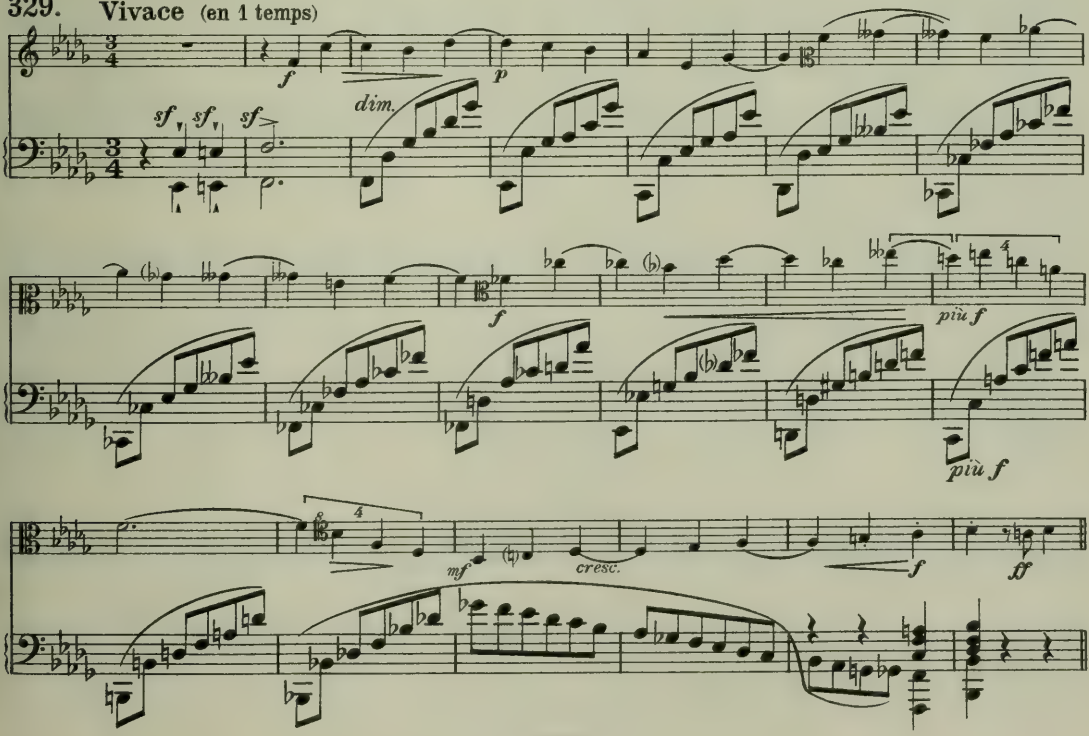
326. Allegro pesante (quasi Andante) Sur un thème de Händel

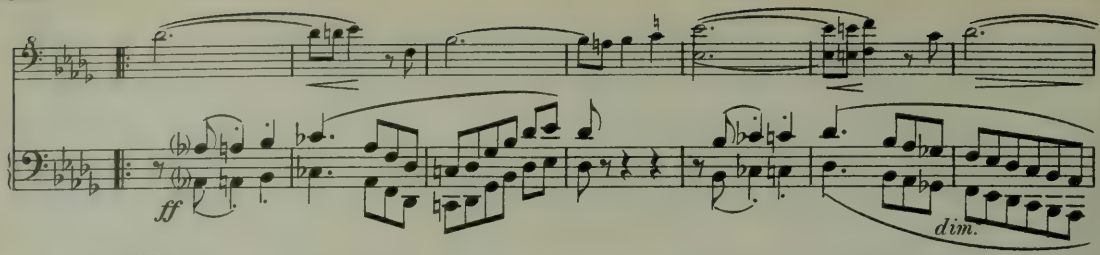


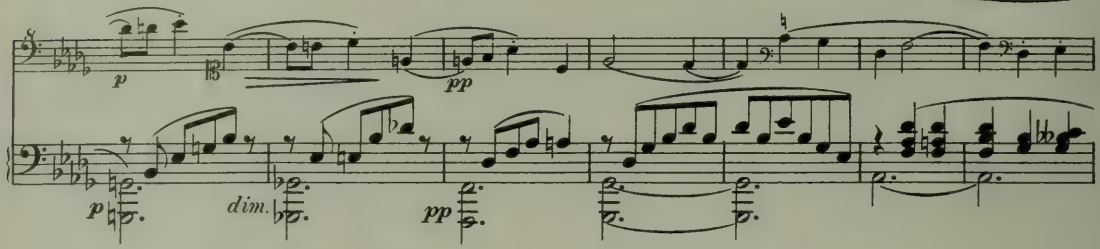

327. Allegro molto (♩ = 120)
ff
ff
8
+8
sf
328. Andante
pp
pp
cresc.
sf

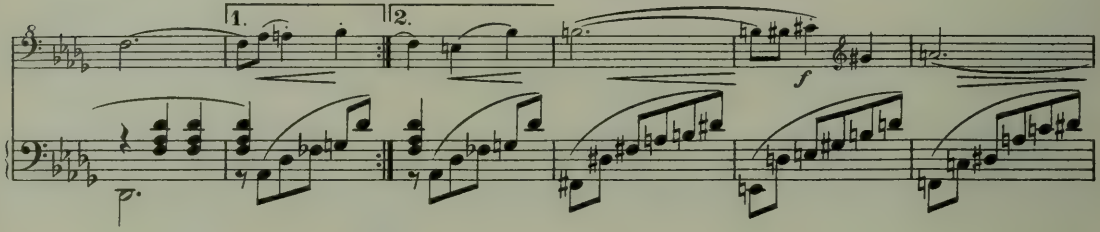


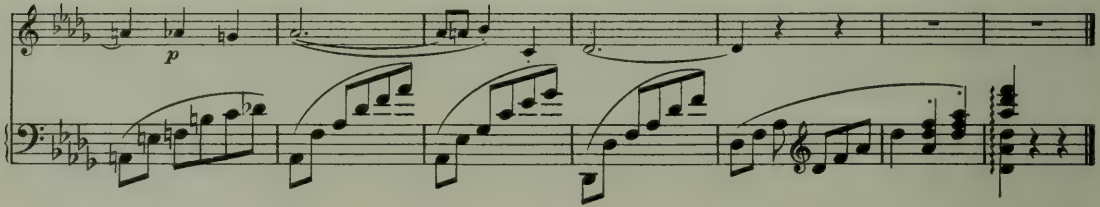
329. **Vivace** (en 1 temps)





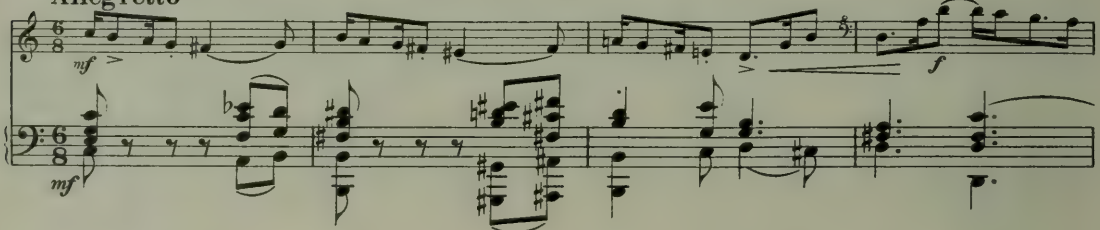


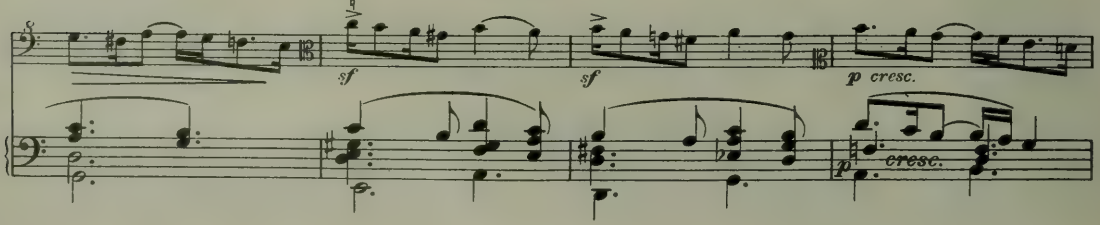


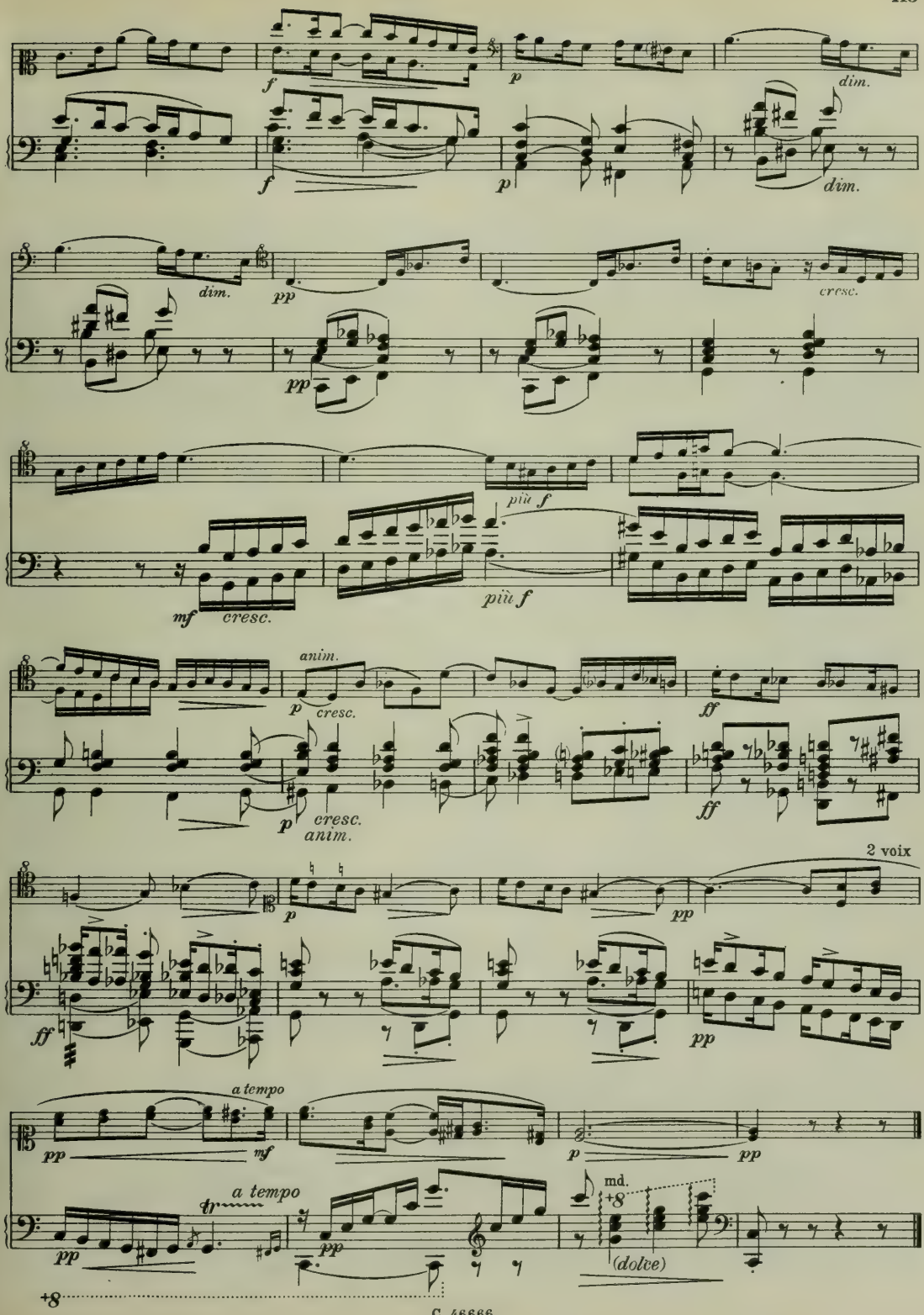


330. Rythme diviser par et

Allegretto






f
p
dim.
f
p
dim.
dim.
pp
cresc.
pp
più f
mf
cresc.
più f
anim.
p
cresc.
ff
p
cresc.
anim.
ff
2 voix
p
pp
ff
pp
a tempo
pp
mf
p
pp
a tempo
tr
pp
pp
md.
+8
(dolce)
+8

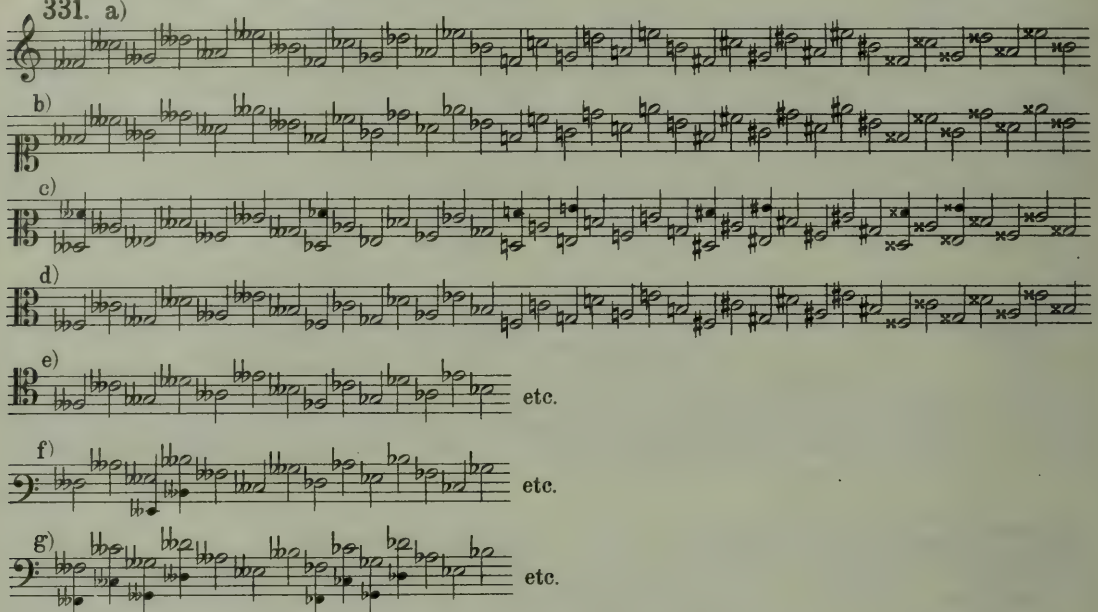
Transposition

La transposition peut s'effectuer: { une seconde / une tierce / une quarte } plus haut, { une seconde / une tierce / une quarte } plus bas

Chaque intervalle peut être mineur ou Majeur. De plus, la seconde peut être aussi d'un unisson augmenté (*do-do*♯; *do-do*♭).

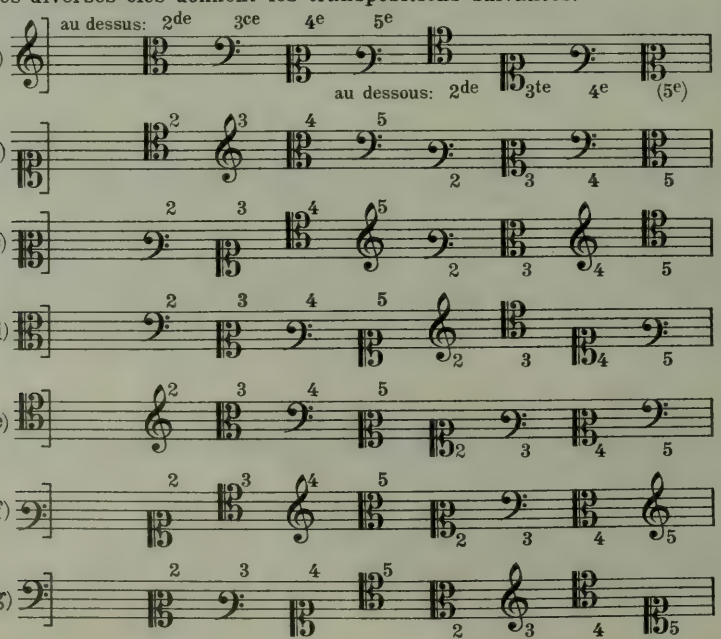
En se référant à l'échelle générale des 5tes, l'on peut obtenir toutes les transpositions possibles. L'on transcrira au préalable l'échelle dans les 7 clés.

331. a)



Au surplus, les diverses clés donnent les transpositions suivantes.

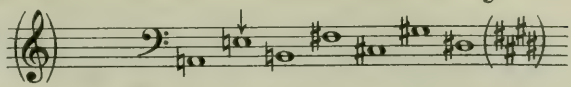
332. a)



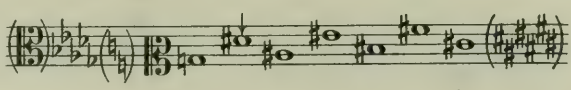
La 5te = la 4te
La 6te = la 3te
La 7me = la 2^{de}
L' 8^{ve} = l'unisson

Supposons qu'il faille transposer d'une 3ce Majeure plus haut un morceau écrit en *UT* Majeur

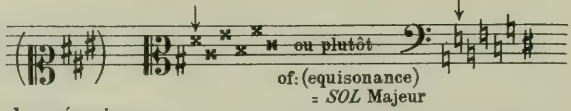
333. La tierce+ d'*UT* est *MI*♮ (4♯) (voir tableau 332a) Il faut donc lire:



334. Un morceau écrit en *RE*♭ (5♭) $\mathbb{5}^3$ doit se lire, pour le transposer en *FA*♯ (6♯): (une tierce++ plus haut) (voir tableau

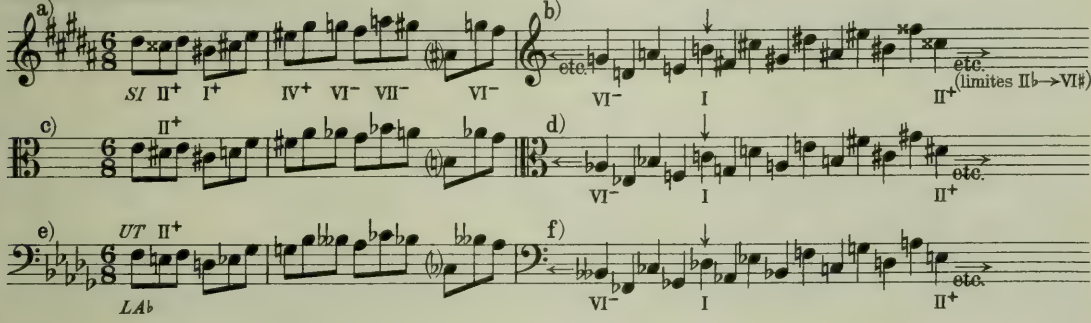


335. Une piece en *LA* (3♯) $\mathbb{5}^1$ se lirait, pour la transposer en *FA*× (1♯ 6×): (une tierce dim. plus bas) (voir tableau



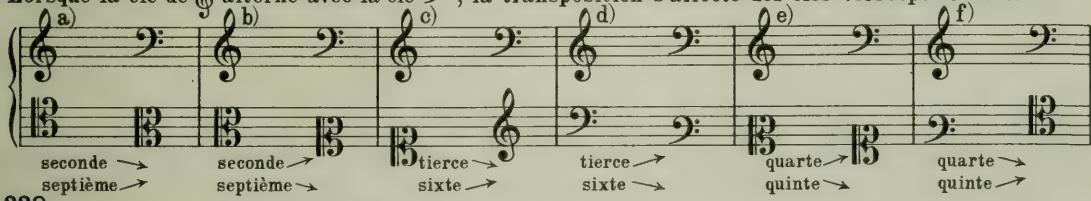
Cela demande naturellement quelque exercice de mémoire.

336. Après s'être exercé dans les tons Majeurs l'on passera aux mineurs, puis aux tons chromatiques généraux ou échelles à degrés haussés et baissés lesquelles donneront le moyen de transposer les altérations incidentelles. Ex.

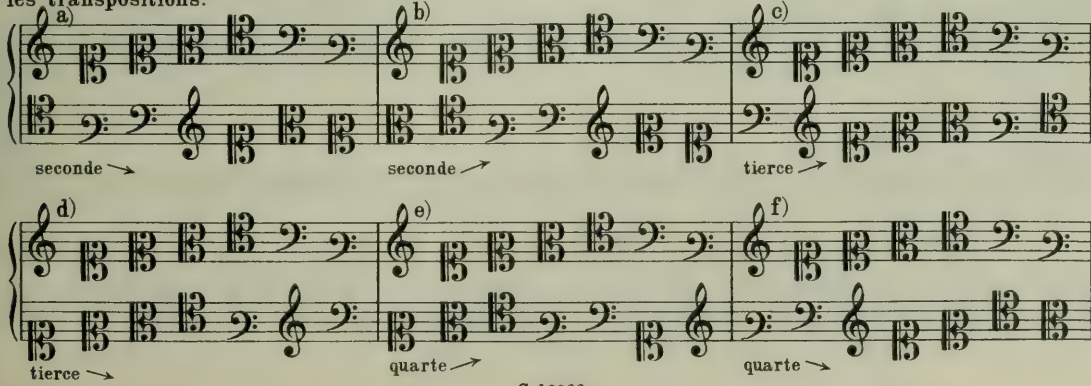


Exercices

337. Transposer les leçons de lecture musicale des volumes I à VIII en diverses clés, à divers intervalles. Lorsque la clé de 𝄞 alterne avec la clé $\mathbb{9}^4$, la transposition s'affecte des clés correspondantes:



338. Dans le 9me volume, les changements de clé des leçons récapitulatives (7 clés) s'opèrent ainsi dans les transpositions:

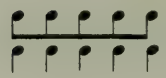


51me PARTIE

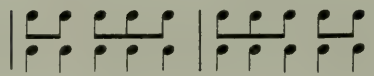
Mesures asymétriques

A

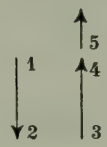
$\frac{5}{8}$ et $\frac{5}{4}$

339. 

se divise en 2 + 3 ou 3 + 2:

340. 

Le mouvement peut être lent ou vif. Dans ce dernier cas, le battement peut s'effectuer:

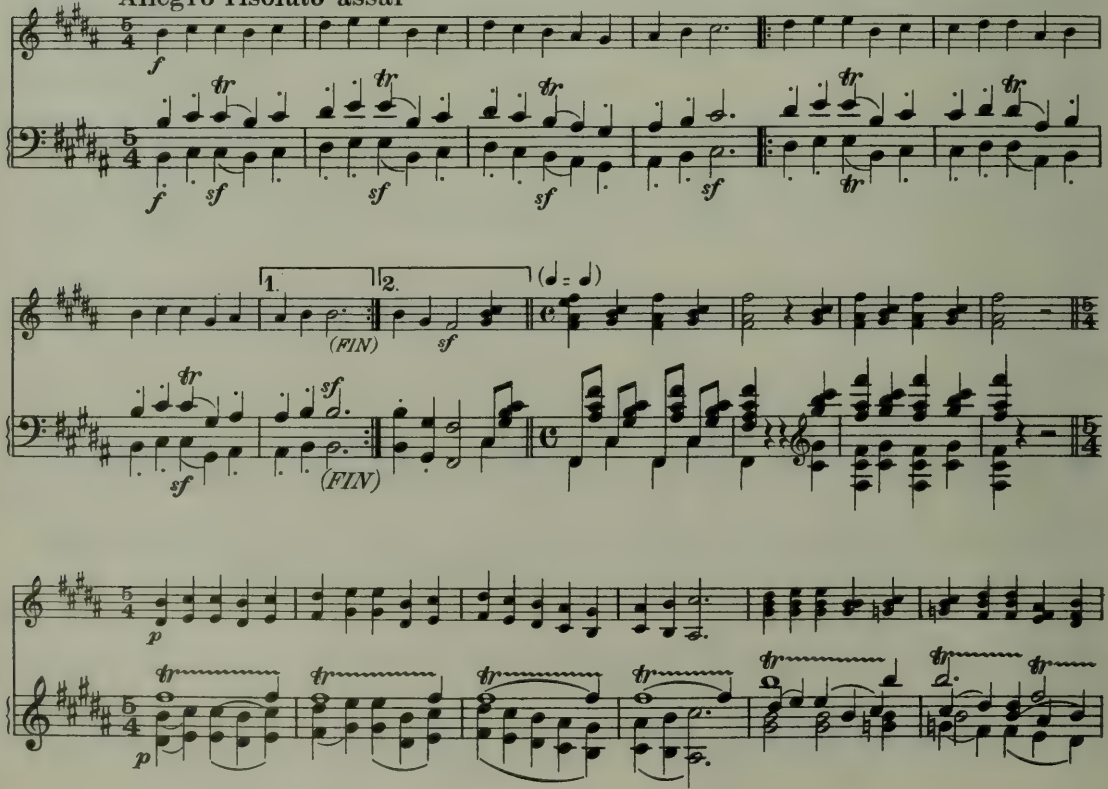
341. 

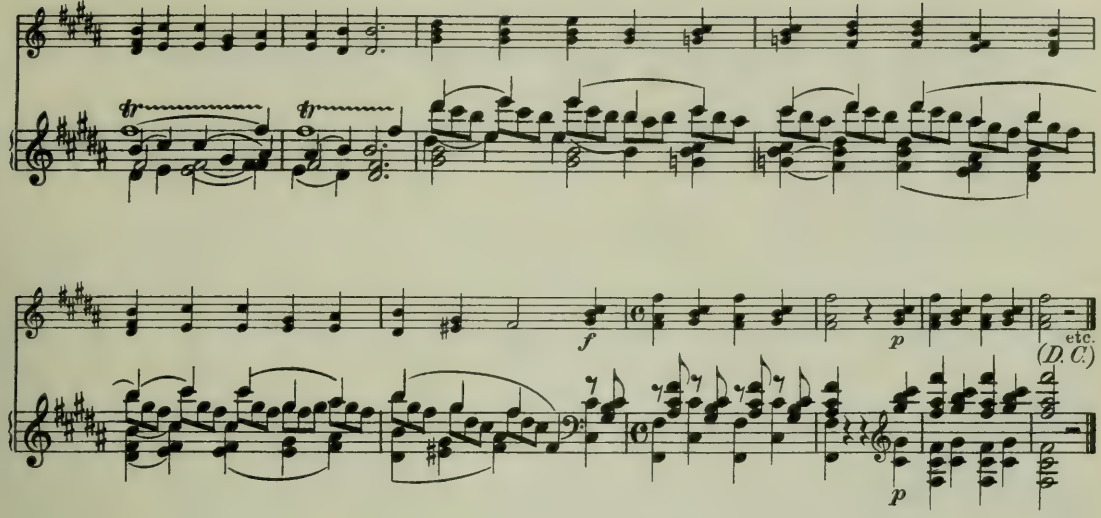
Soit une mesure de ♩ ♩ + ♪

342. Chœur de l'opéra Rouslan et Ludmila

Glinka,
compositeur russe (1804 - 1857)

Allegro risoluto assai

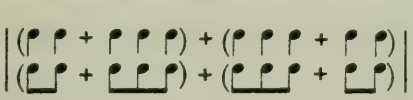




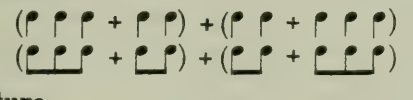
B

10 temps, ou 2 mesures $\frac{5}{8}$ ou $\frac{5}{4}$ alternées.

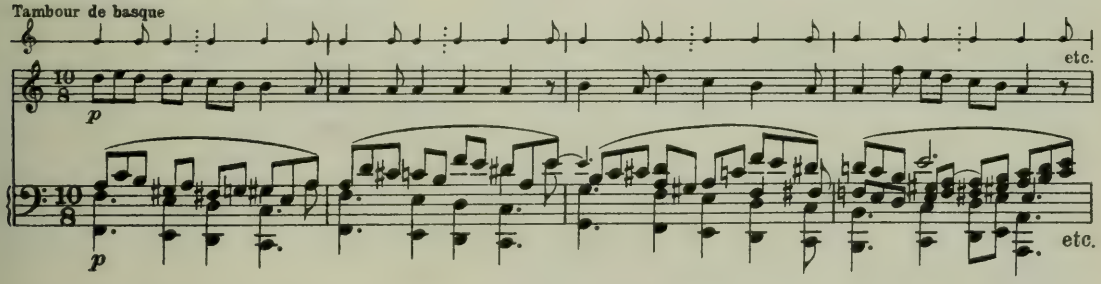
Dans la musique orientale, ou trouve cette mesure rythmée comme suit:

343. 

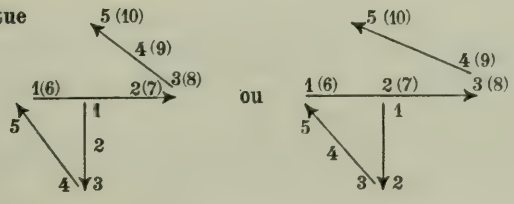
Soit (2 + 3) + (3 + 2) ou inversement

344. 

345. Fragment d'un chant turc

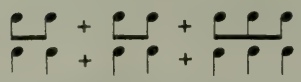


Cette mesure peut être battue

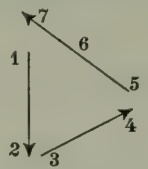
346. 

C

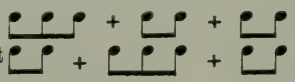
7 temps, (2 + 2 + 3)

347. 

Soit une mesure de 3 ♩ + 1 ♪; elle pourrait se battre:

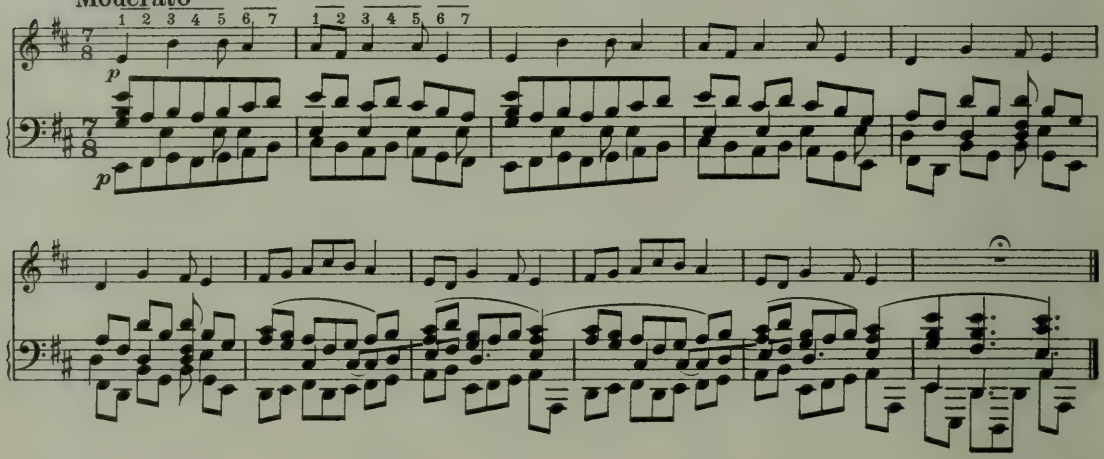
348. 

Les valeurs peuvent se grouper aussi:

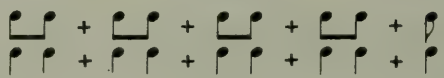
et 

349. **Mélodie serbe,** (Recueil Vl. Georgevitch)

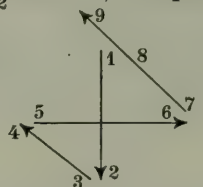
Moderato



9 temps

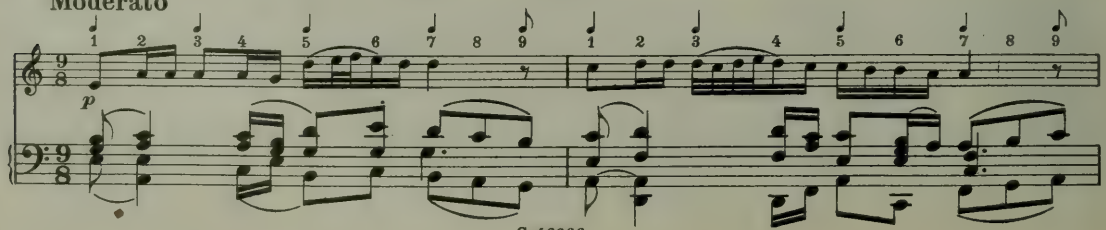
350. 

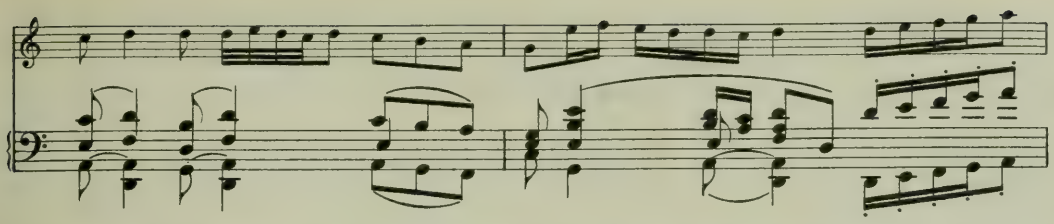
Soit une mesure $\frac{4}{4}$ + une ♪ ou une mesure $\frac{4}{2}$ + une ♩; elle pourrait se battre:

351. 

352. **Fragment d'une mélodie turque**

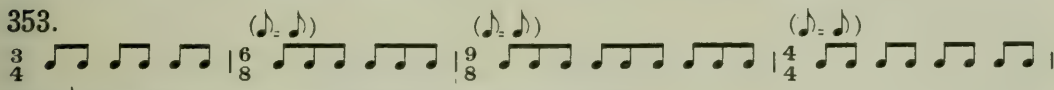
Moderato





Outre les mesures citées plus haut, on trouve encore dans la musique moderne des mélanges de mesures, par exemple $\frac{2}{4}$ suivi de $\frac{3}{4}$ suivi de $\frac{4}{4}$ etc. Parfois, la valeur des notes reste égale:

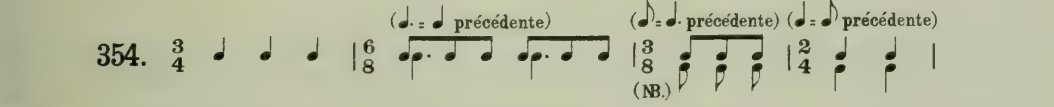
353.



(Les ♪ conservent dans chaque mesure leur durée initiale.)

D'autres fois, ce sont les temps qui, dans chaque mesure, sont égaux au temps initial:

354.

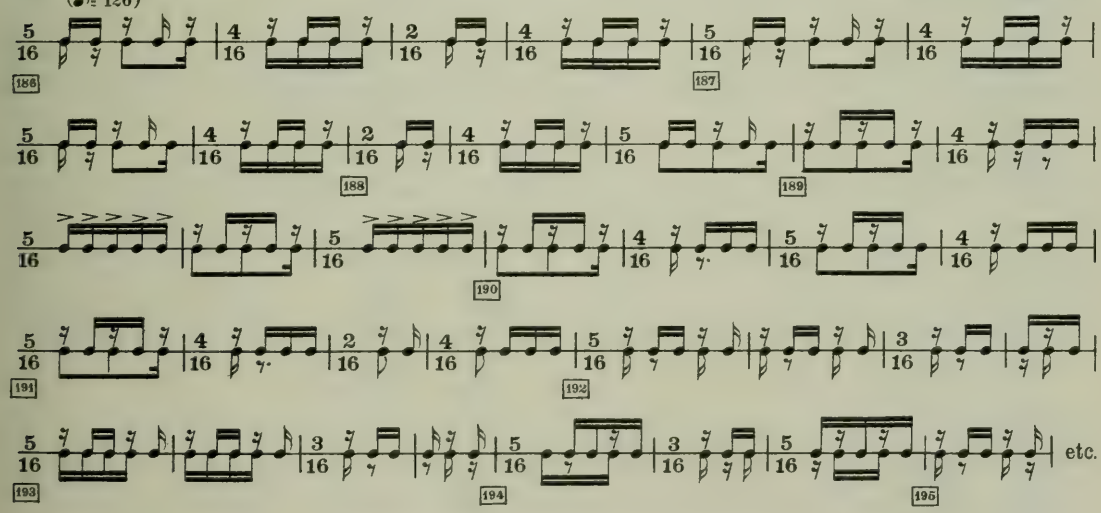


NB. Dans cet exemple, il serait plus logique de noter le 3/8 en 3/4: ♩♩♩ au lieu de ♩.♩.♩.; le rapport des temps est ainsi plus apparent

(Voir dans les volumes précédents, ainsi que dans la 52e partie, des exemples de combinaisons de mesures. Un des exemples parmi les plus compliqués est celui qui se rencontre dans le Sacre de Printemps d'I. Strawinsky:

355.

(Edition russe, Gutheil, Paris-Berlin.)



Pour l'étude détaillée des mesures asymétriques et des mesures combinées, se référer au Solfège spécial édité par Schott frères à Bruxelles.

52e PARTIE.

Leçons récapitulatives dans les 7 clés, composées espressément pour le cours de lecture musicale de Paul Gilson, par les directeurs et professeurs de Conservatoires, d'Académies et d'Écoles de musique de Belgique.

Tables des auteurs.

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Classement par ton.

UT Nos 7. 9. 11. 15. 19. 50. 55a b. 60.
ut° » 21. 26. 43. 44. 67.

SOL » 37. 39a b c. 68. 70.
sol° » 14. (et *SOL*) 24. 41.

RE » 63. 80.
ré » 18. 35. 36. 66a b. 79.

LA » 3. 56.
la° » 40a b.

MI » 13. 58.
mi° » 49a b. 61. 65. 69.

SI » 16. 54.
si° » 8. 53a b.

FA♯ » 20. 72. (et *rè♯°*) 75.
fa♯° » 17. 33. 46. 74.

DO♯ Nos —
do♯° » 52.

sol♯° » 2. 10.
rè♯° » 72. 73a b.

FA » 5. 6. 27. 76. 77. (*fa* antique) 78.
fa° » 22. 25. 31. 32. 47.

Si♭ » 34. 64.
si♭° » 28.

MI♭ » 38. 45.
mi♭° » 51.

LA♭ » 30. 71.
la♭° » 57.

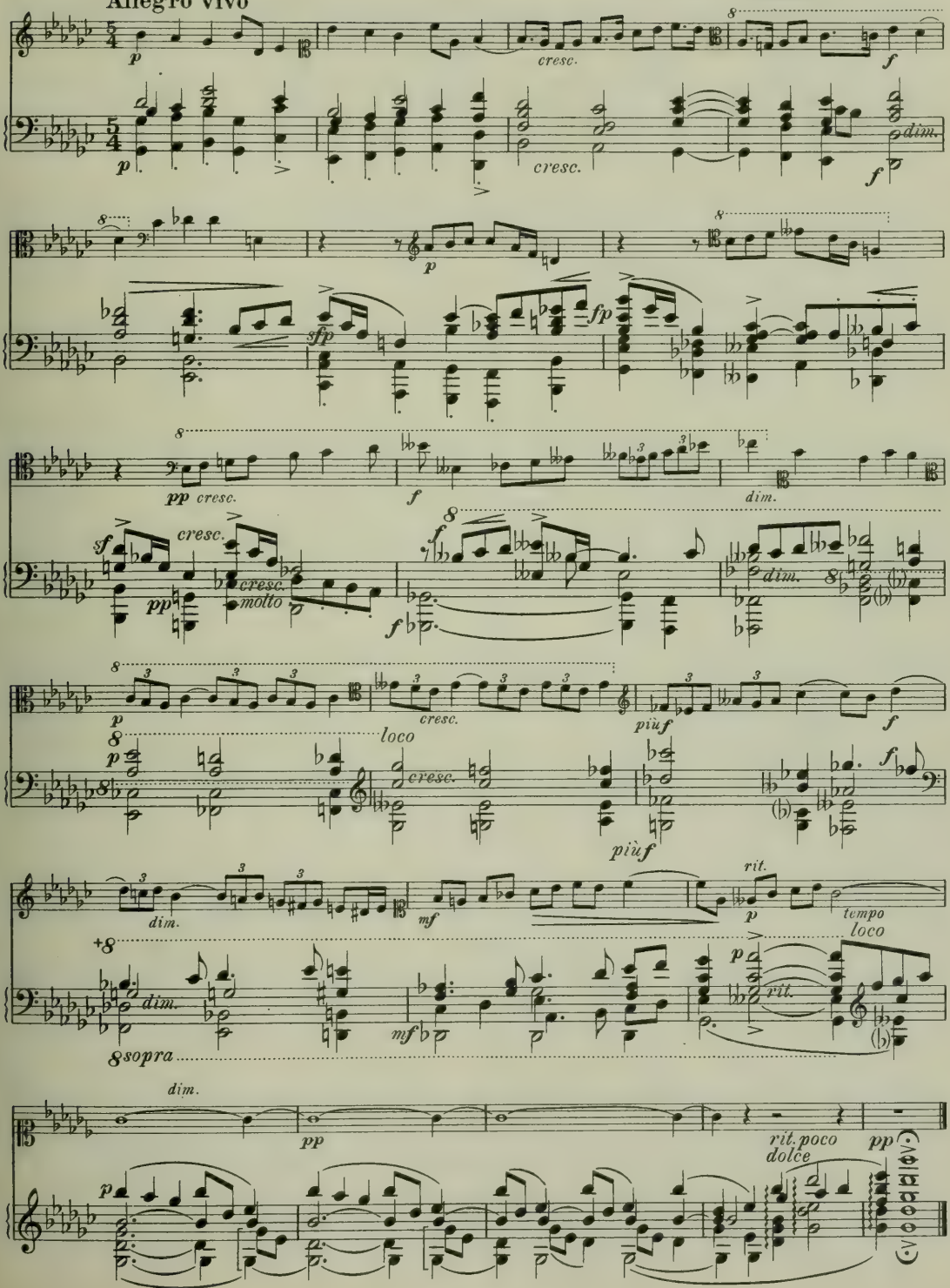
RE♭ » 29. 59. 62.
SOL♭ » 1. 3. 42. 48.
UT♭ » —

Sauf indication contraire, les clés de 𝄞 et d' 𝄢 sont lues une 8e plus haut par les voix aiguës.

1. Leçon de solfège

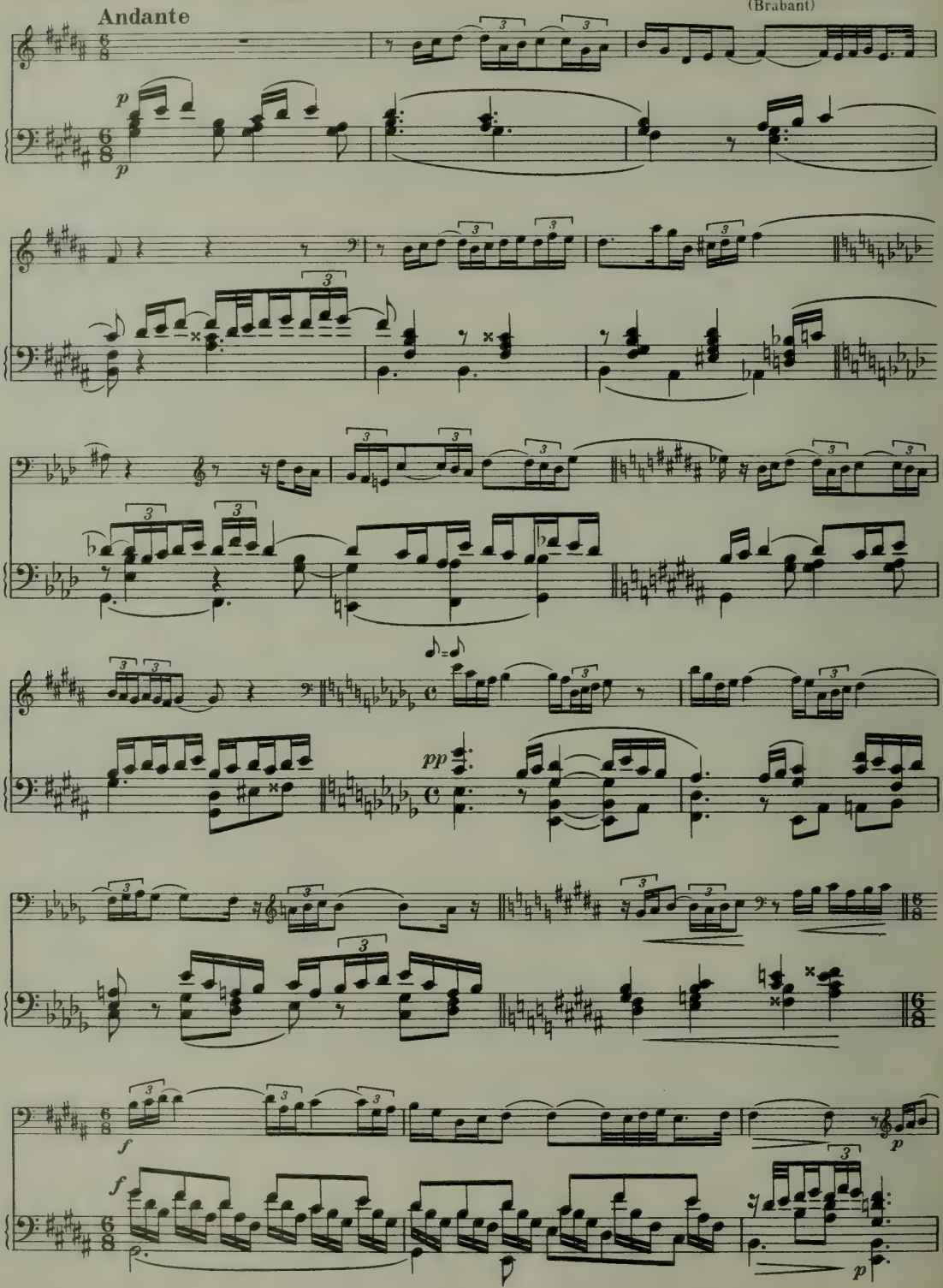
Allegro vivo

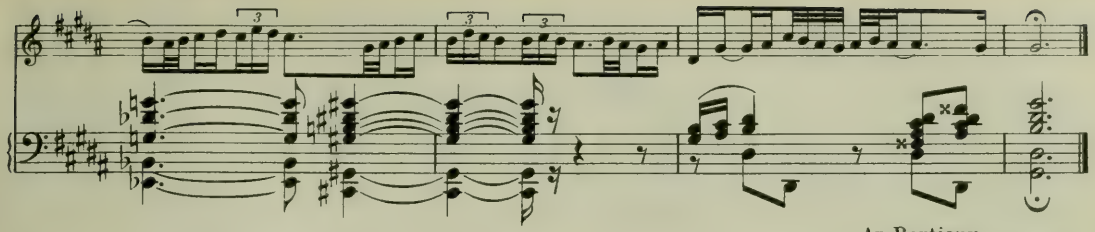
Ed. Bastin
Directeur de l'Académie de musique de Ciney (Namur)



2. Ton de sol ♯mineur

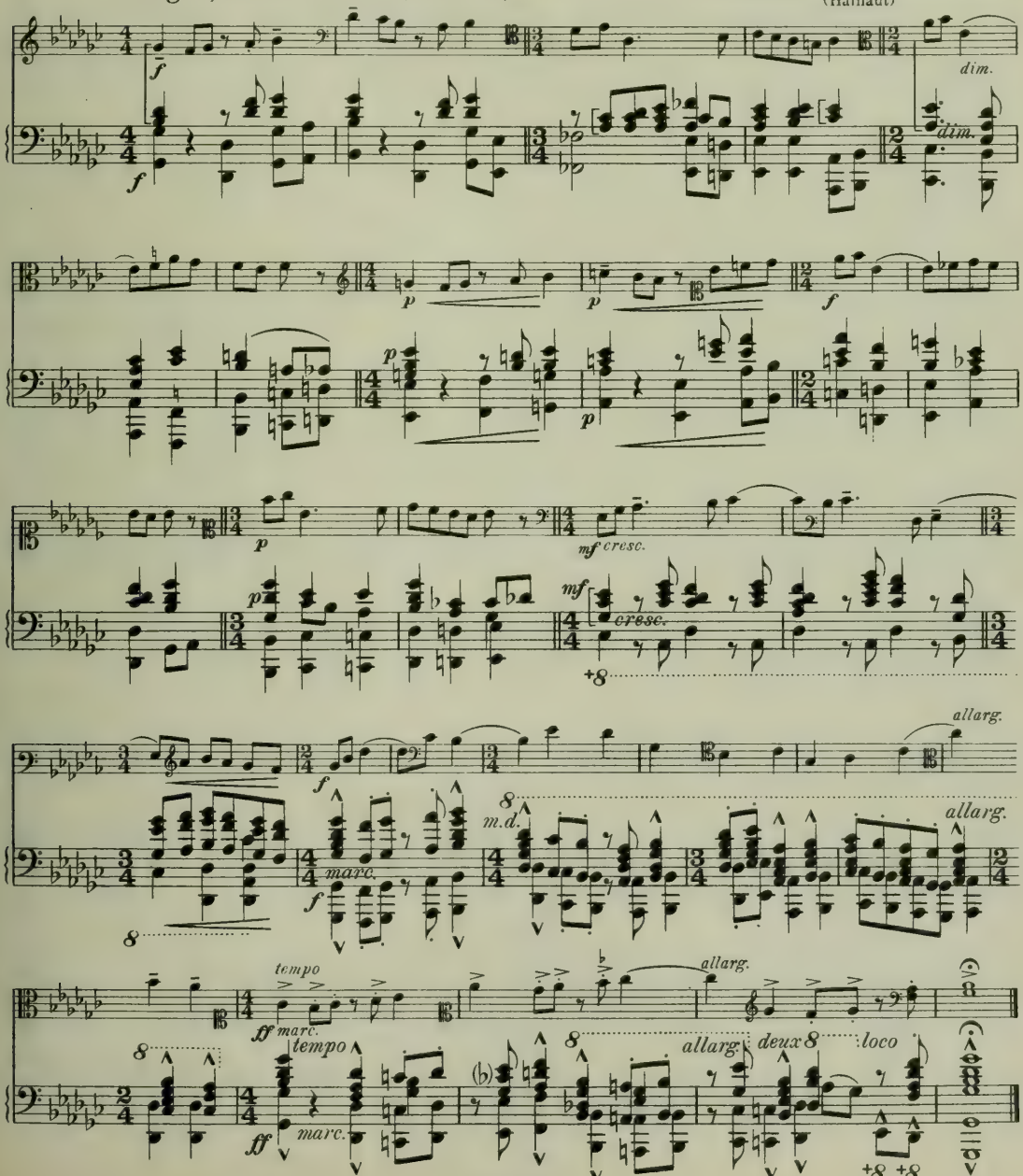
J. Absil
Directeur de l'École de musique d'Etterbeek
(Brabant)





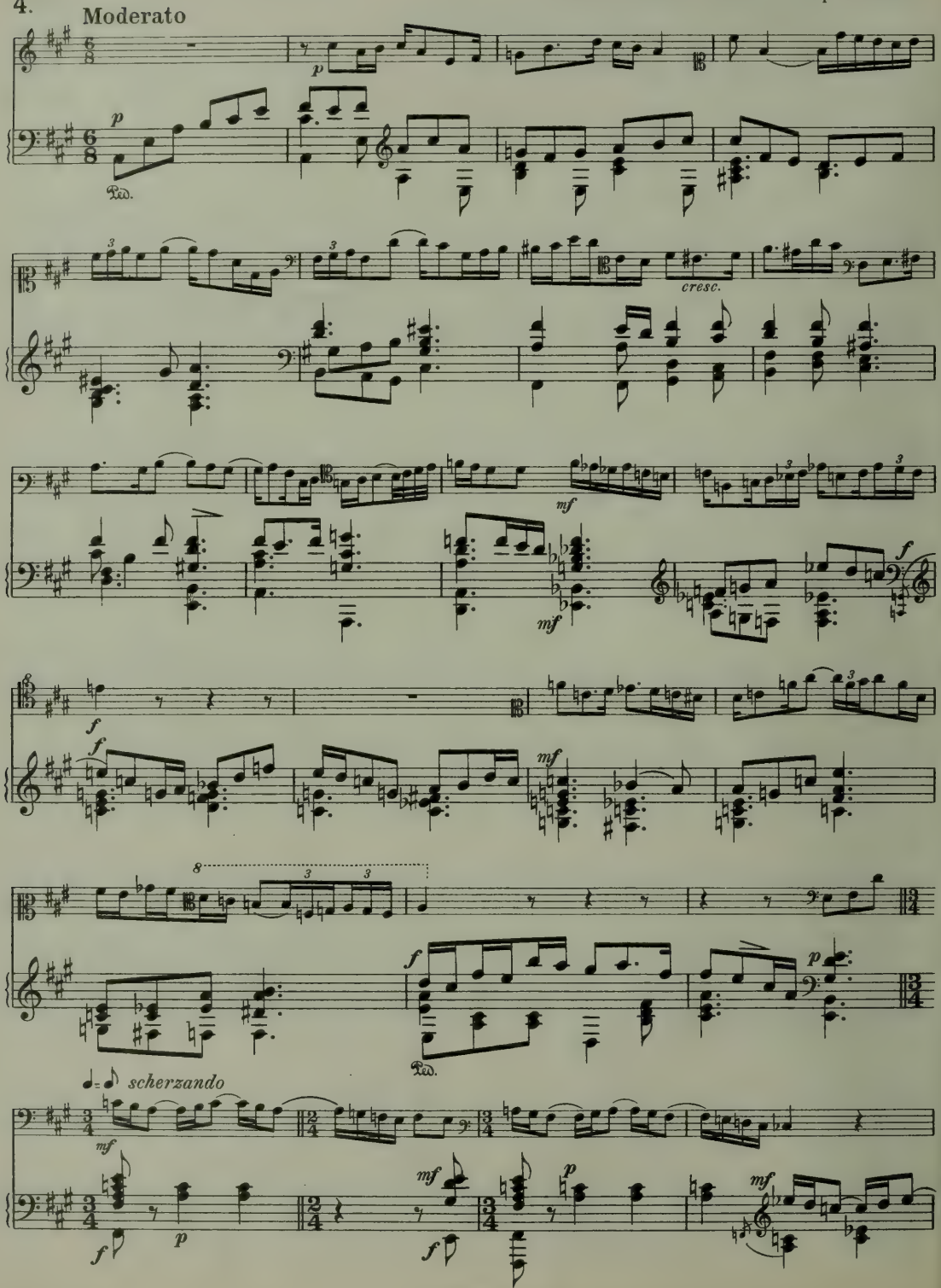
3. **Allegro, molto marcato** (♩ = 100/104)

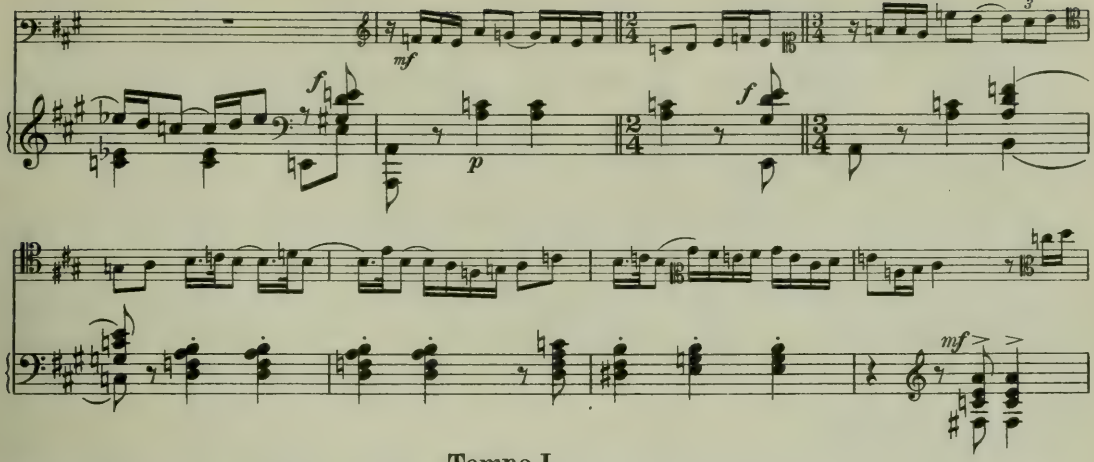
Ar. Bertiaux
Directeur de l'École de musique de Jumet
(Hainaut)



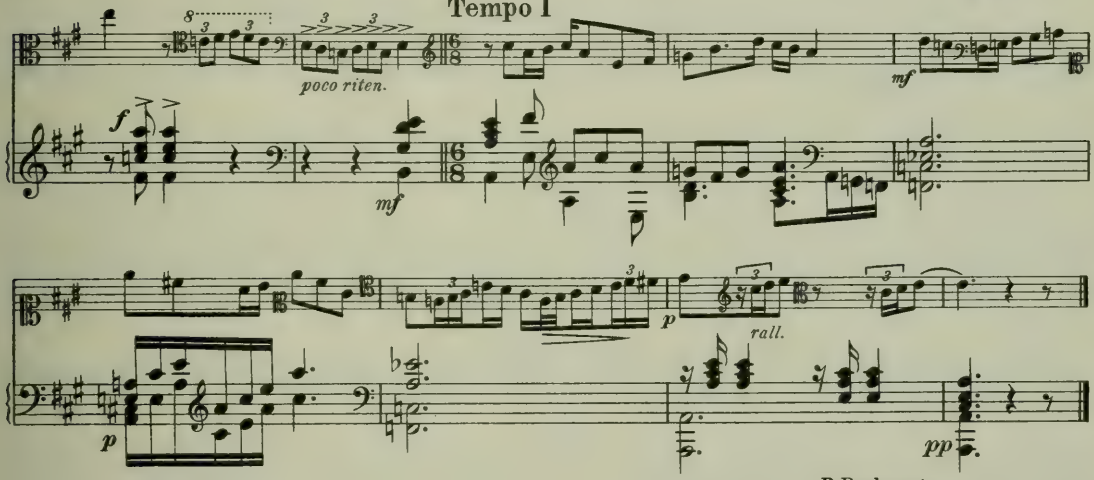
René Barbier
Grand prix de Rome,
Professeur d'harmonie au Conservatoire royal de Liège
Directeur du Conservatoire de musique de Namur

4.



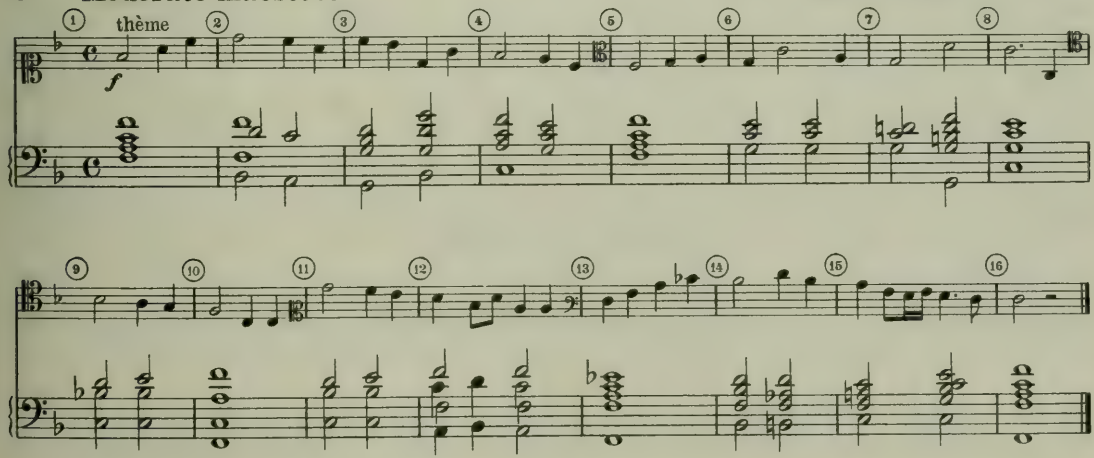


Tempo I



P. Beckaert
Directeur de l'École de musique et maître de chapelle
de l'Église décanale de Grammont
(Flandre orientale)

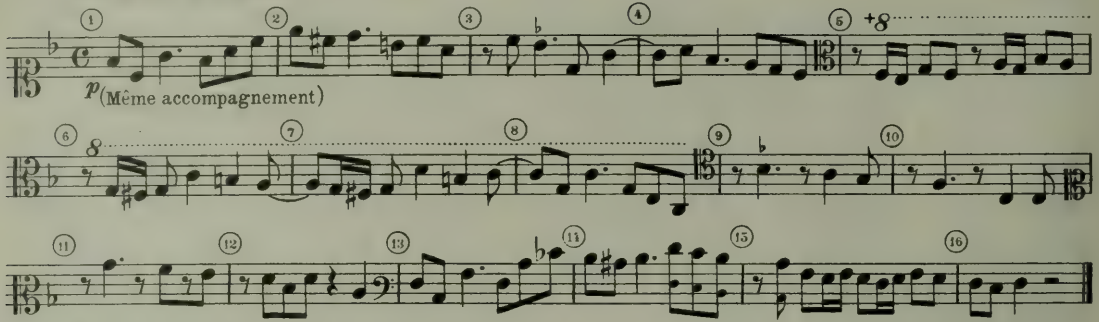
5. Moderato maestoso



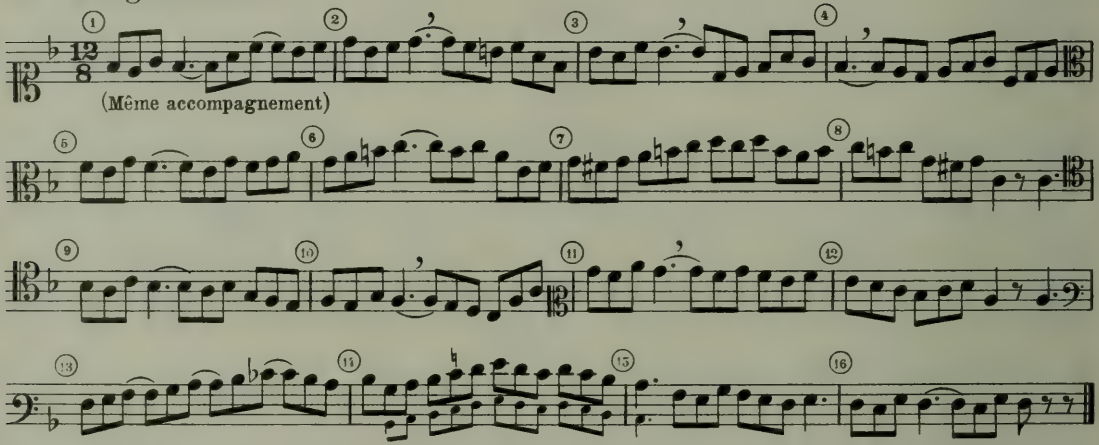
6. Six Variations sur le thème précédent

I. Un poco Allegro

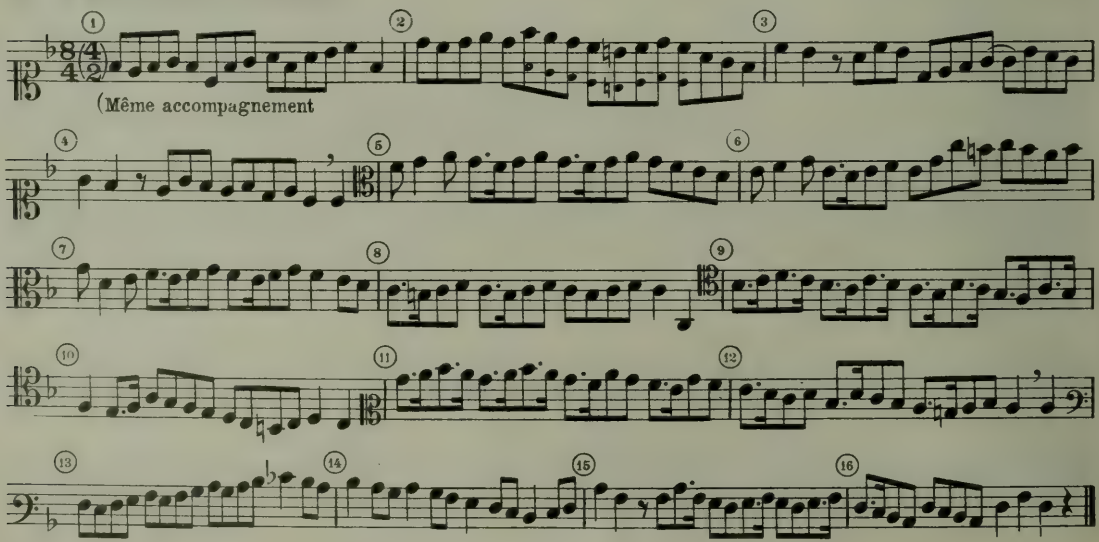
P. Gilson



II. Allegro deciso

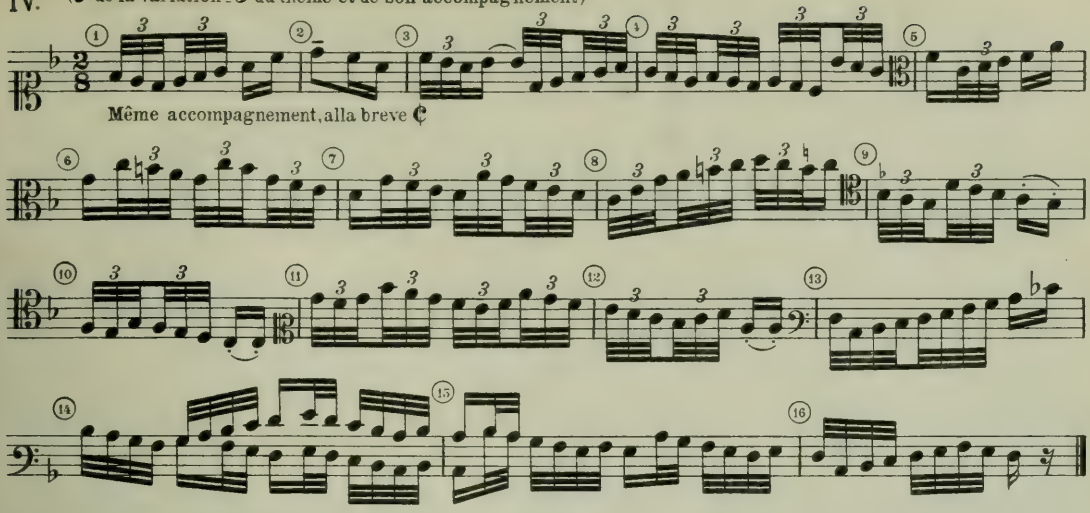


III. 𝅗𝅥 de la Variation = ♩ du thème

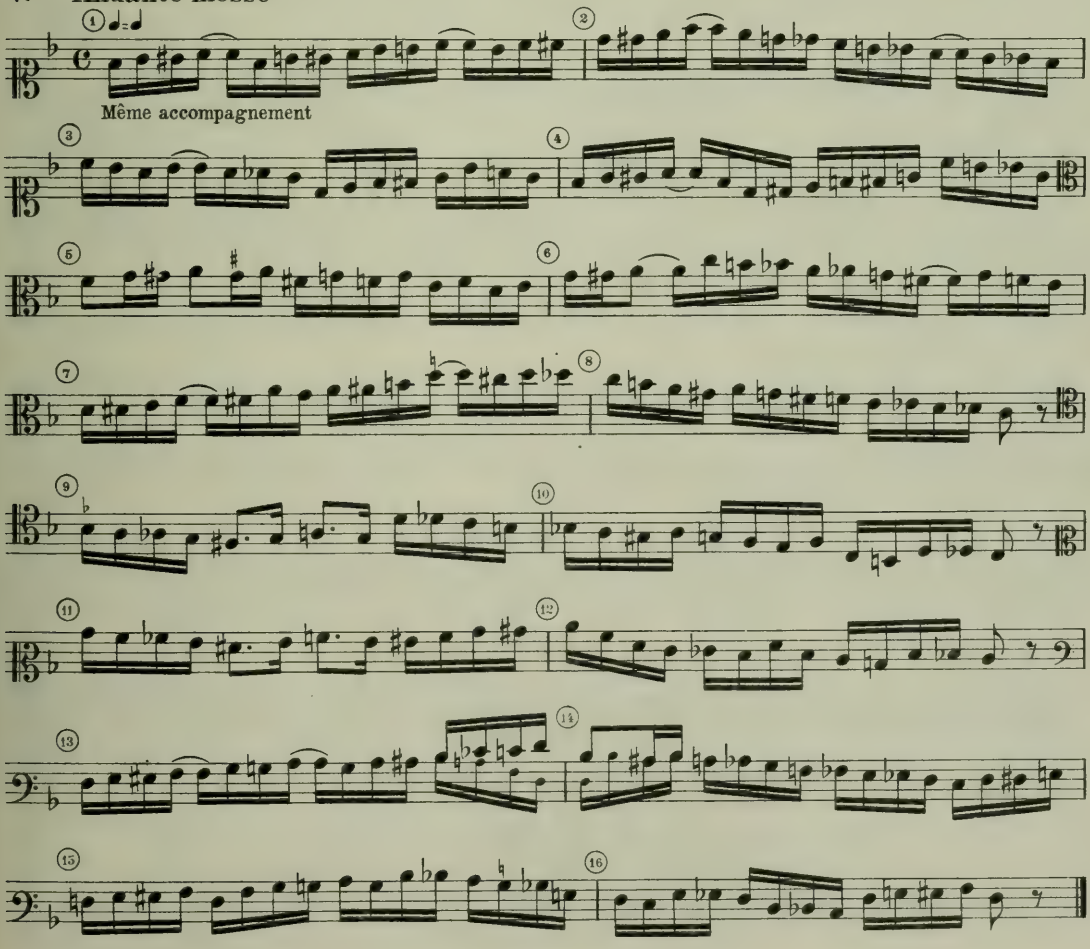


Allegretto

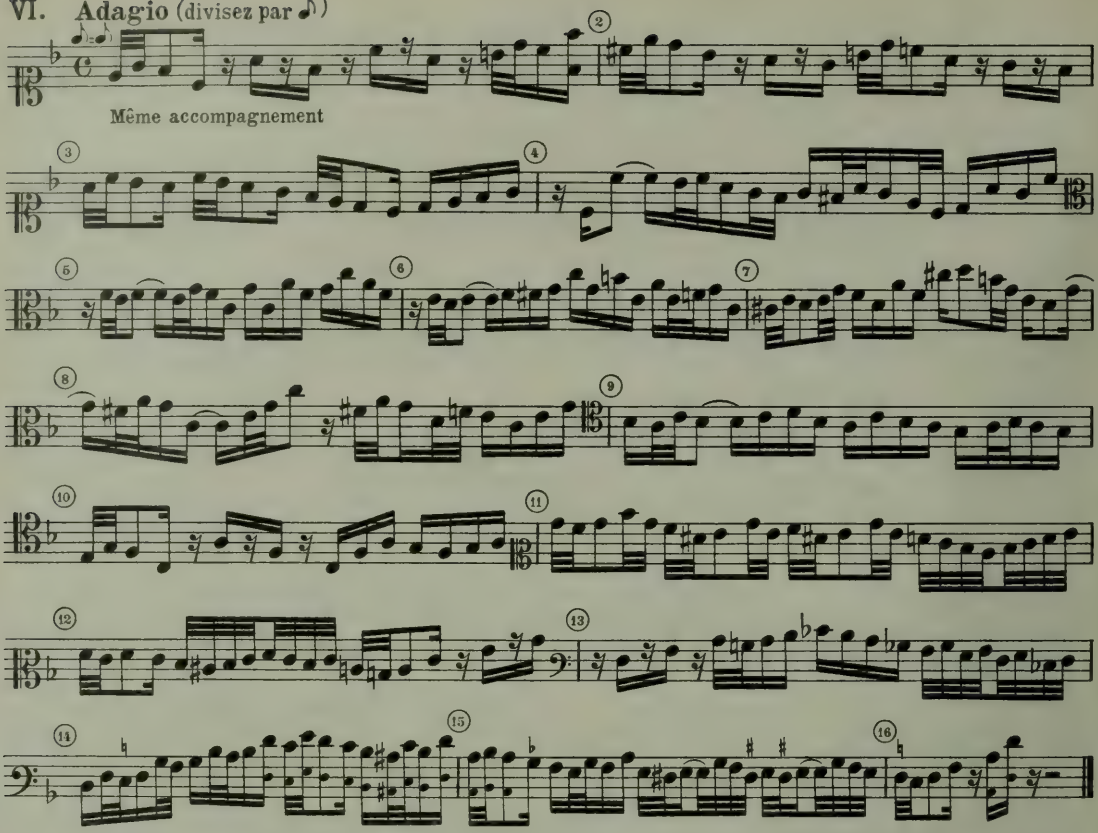
IV. (♪ de la Variation = ♩ du thème et de son accompagnement)



V. Andante mosso



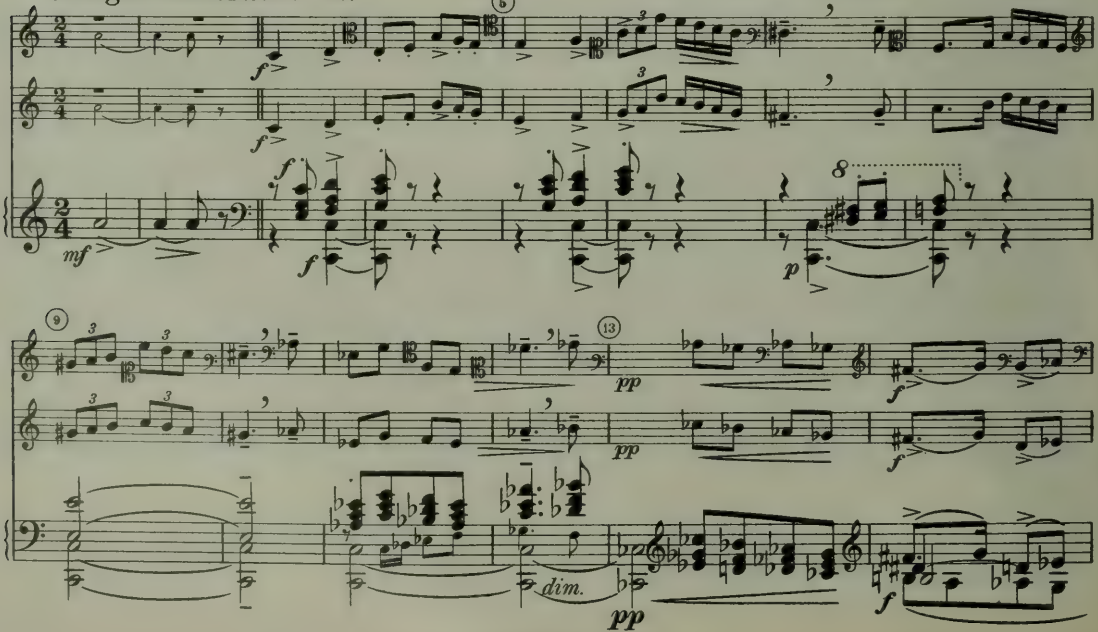
VI. Adagio (divisez par 𝅗𝅥)

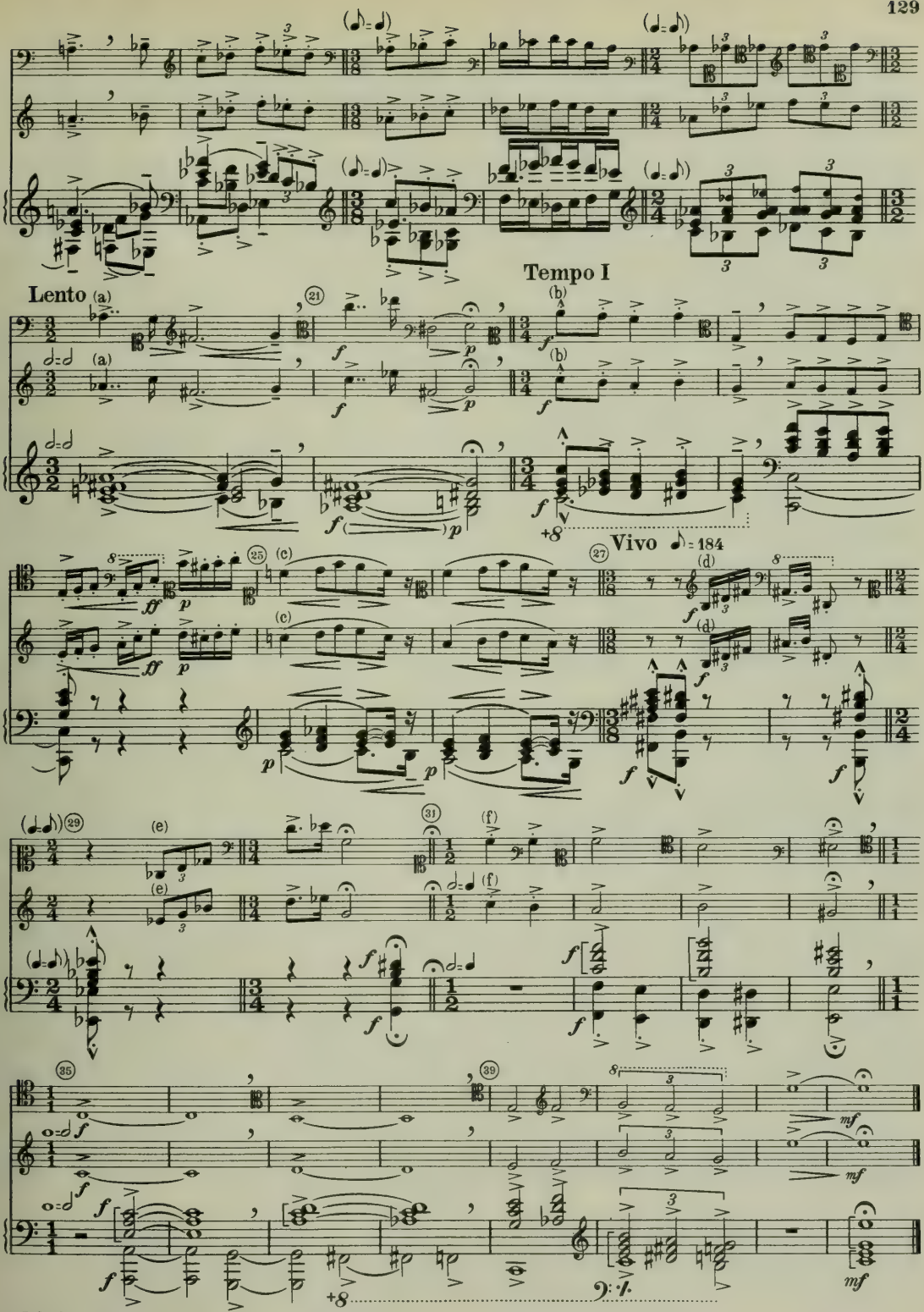


7. Réminiscences

Jules Blangenois.
Directeur de l'École Communale de musique d'Enghien
(Brabant)

Allegro moderato (♩= 88)

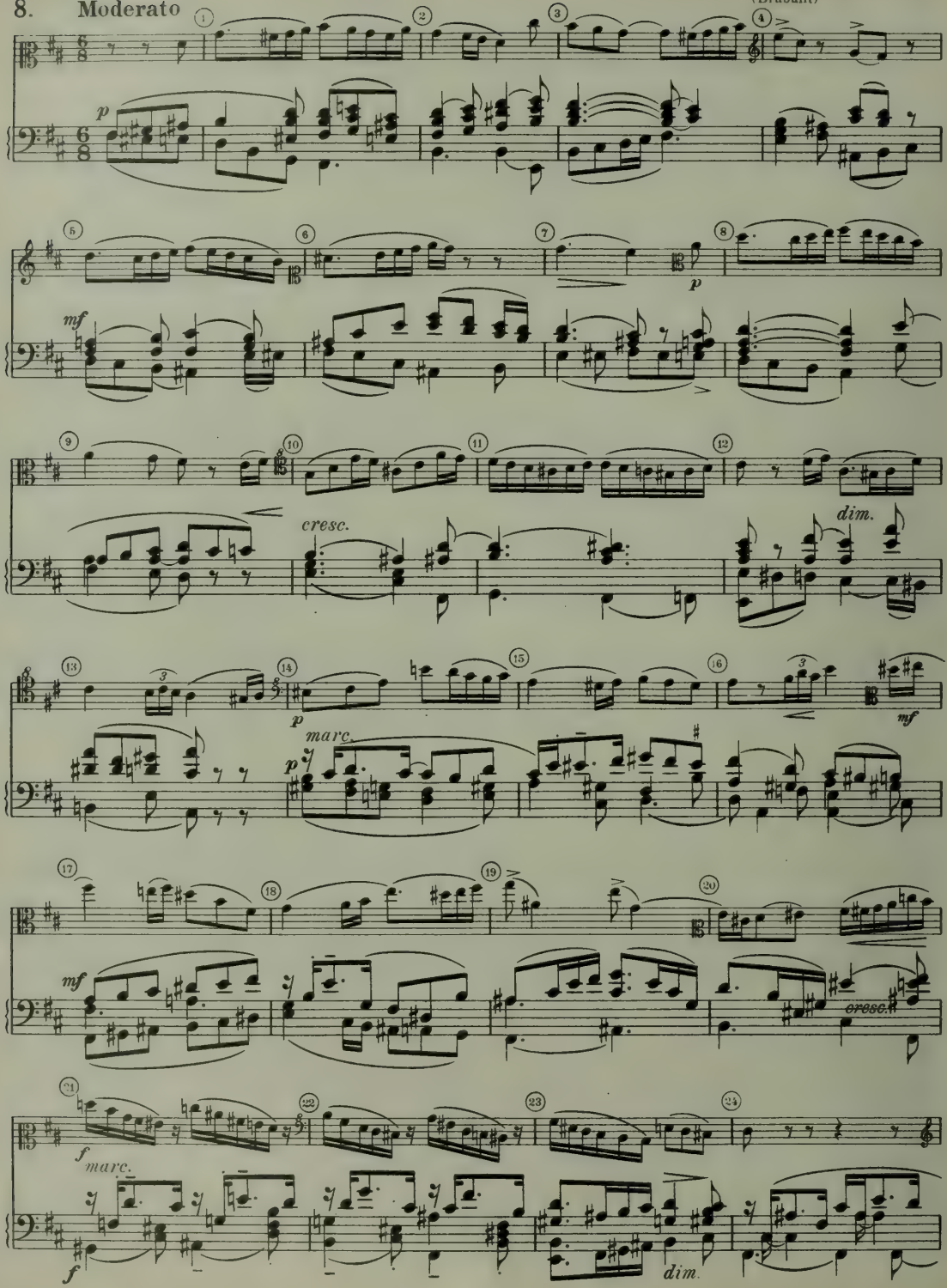


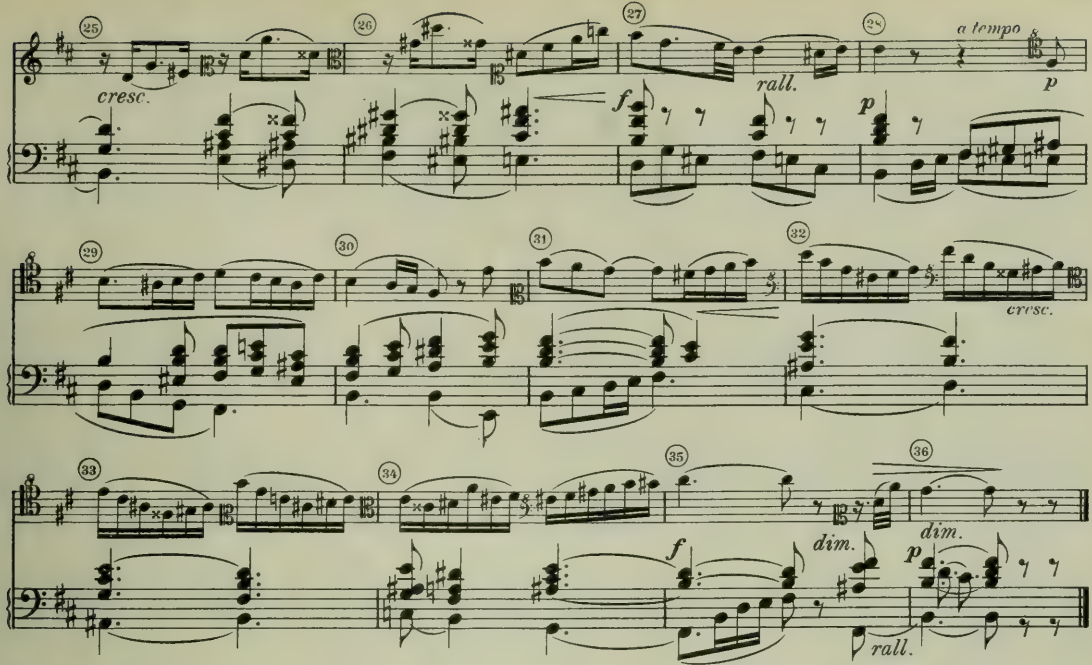


a. Solo de concours, A. Dupuis.
b.c.f. Marche cortège P. Gilson.
d.e. Valse symphonique " "

A. Berteau.
1. Prix d'orgue du Conservatoire de Bruxelles
Directeur de l'École de musique de Tubize
(Brabant)

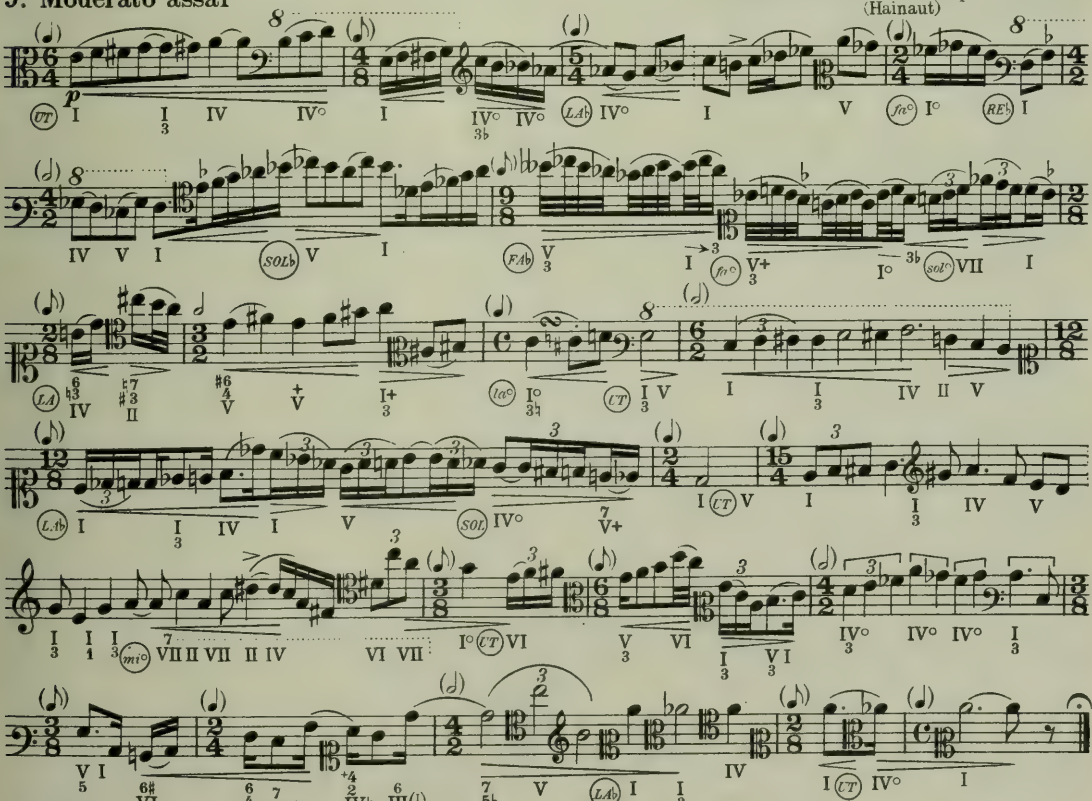
8. Moderato





G. Berger
Directeur de l'École de musique de Châtelet
(Hainaut)

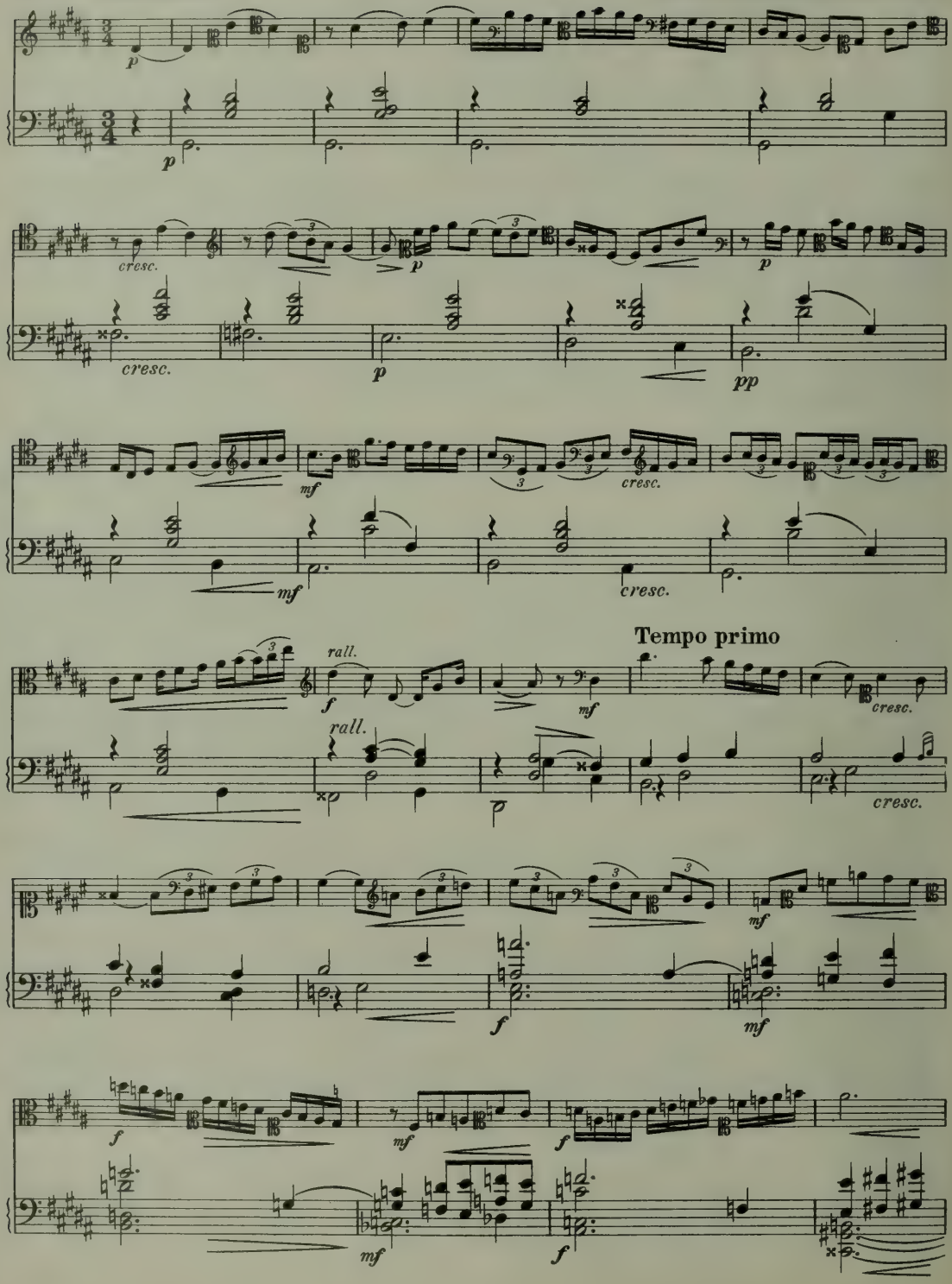
9. Moderato assai

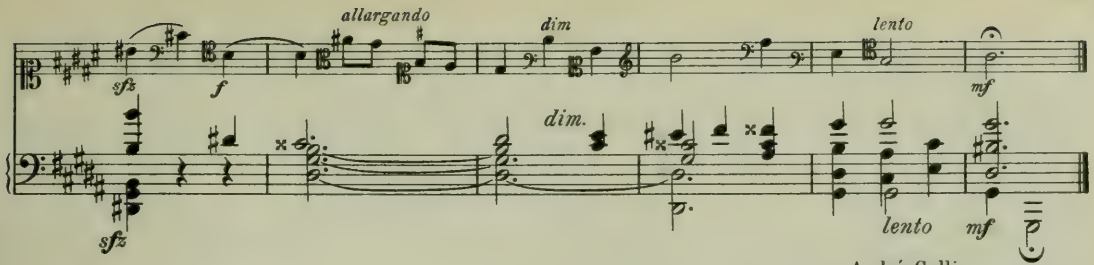


N.B. Toutes les mesures composées se décomposent; un battement de chacune de-celles-ci correspond à un temps des mesures simples
Le Chiffrage de la Basse d'accompagnement est expliqué au Vol. IX, page 37.

Armand Bernaert
Directeur du Conservatoire de Huy
(Prov. de Liège)
Professeur au Conservatoire royal de Liège

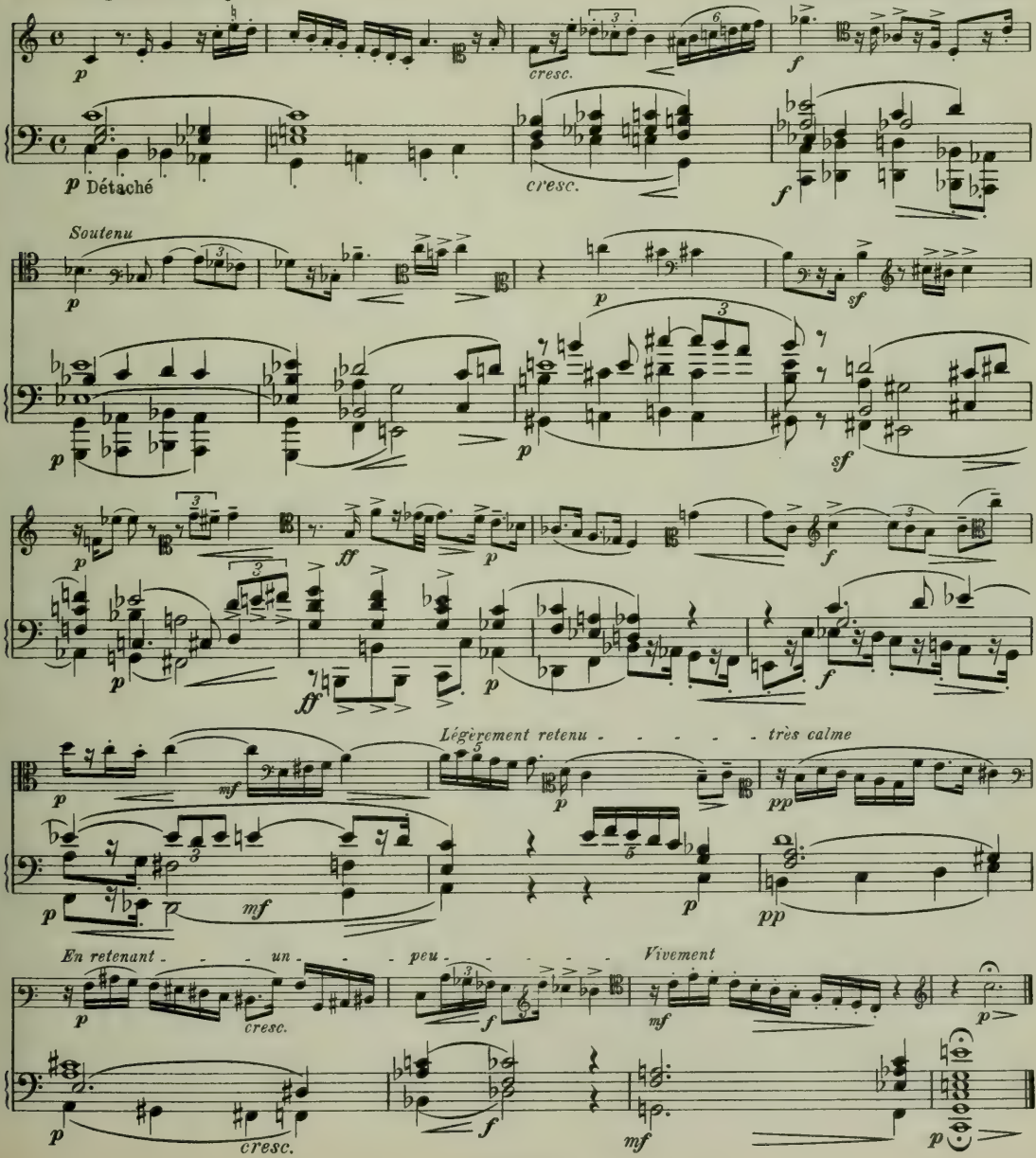
10. Moderato





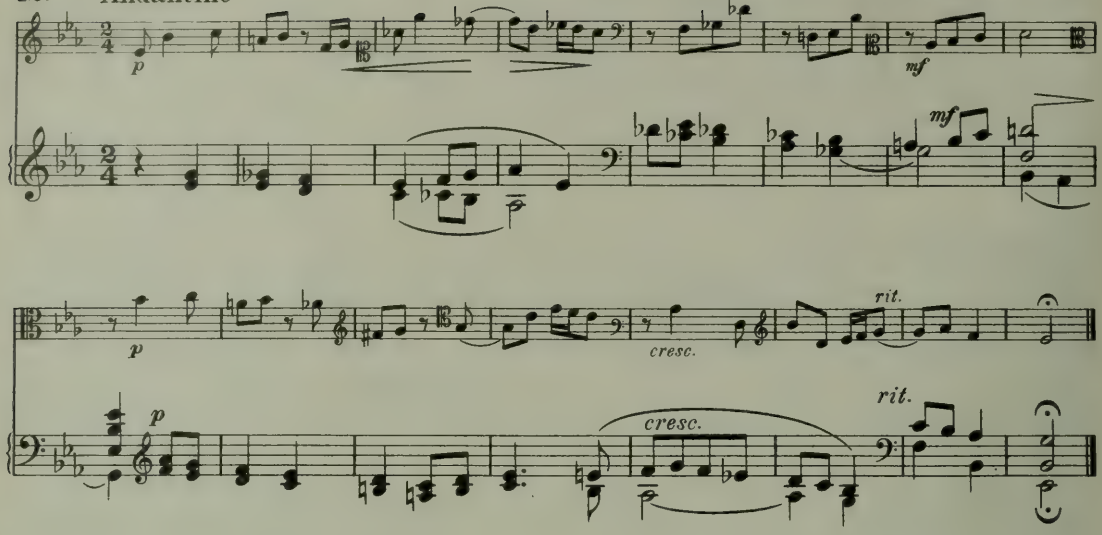
André Collin
Directeur de l'École de musique d'Auvelais
(Prov. de Namur)
et Professeur au Conservatoire de Namur

11. Allegro, très rythmé



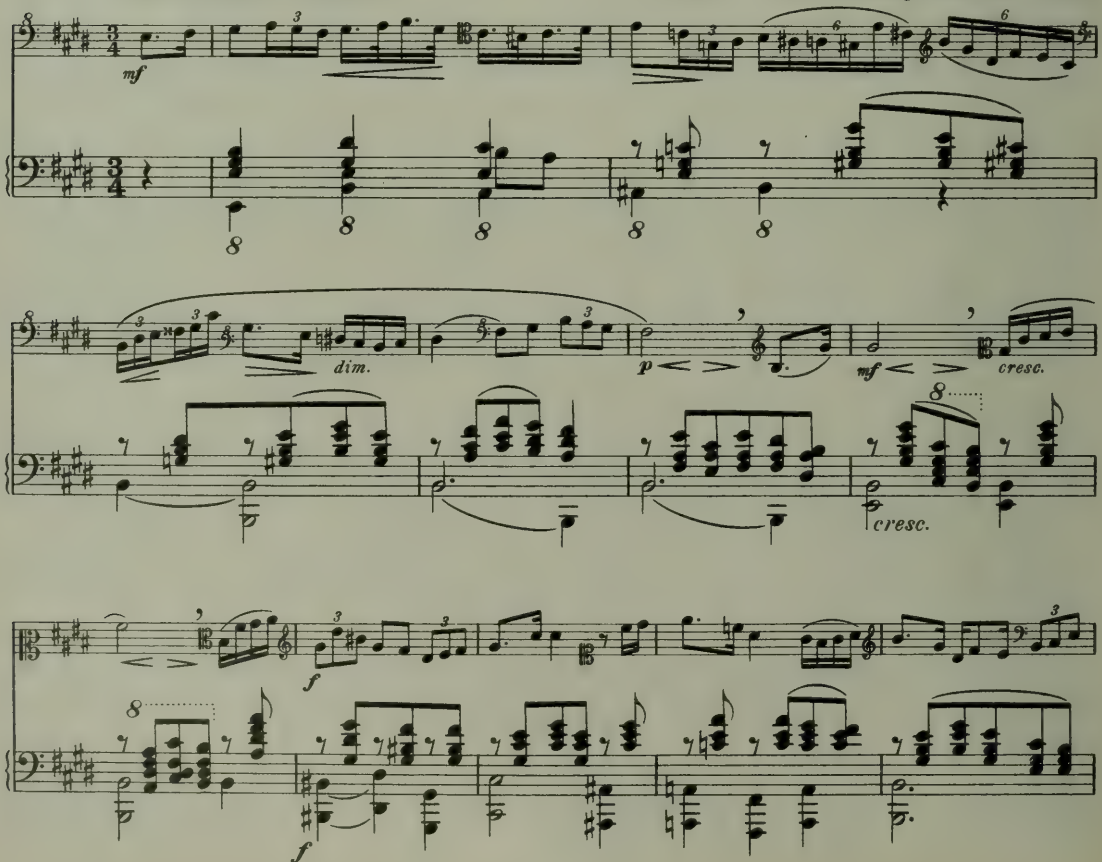
Arth. de Hovre
Directeur de l'École de musique de Lokeren
(Flandre Or.)
Professeur au Conservatoire royal d'Anvers

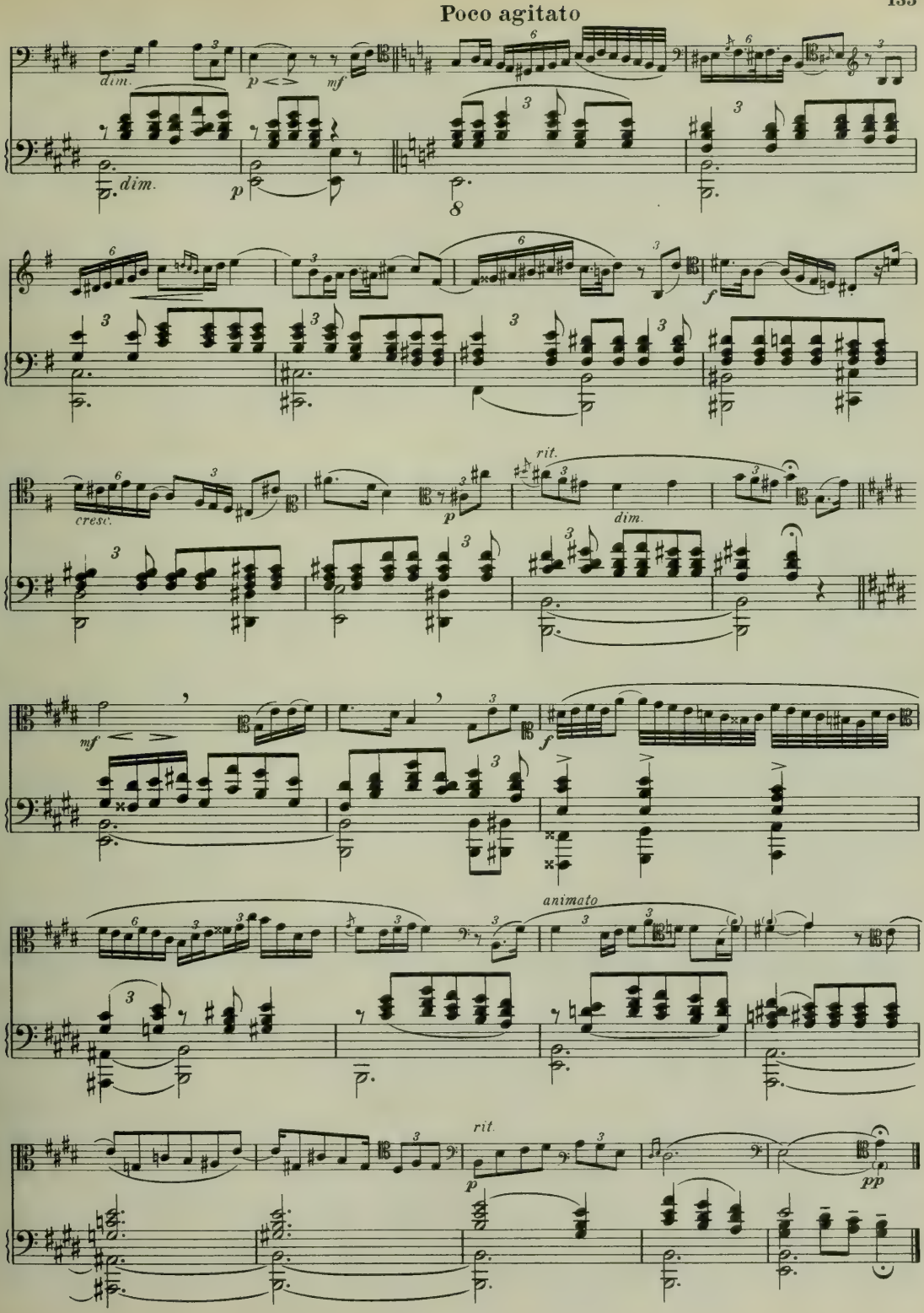
12. Andantino



Fr. Boogaerts
Directeur de l'École de musique de Lierre (Anvers)

13. Poco Andante *Cantabile*




Poco agitato
dim.
p
mf
dim.
p
8
f
cresc.
p
rit.
dim.
mf
f
animato
rit.
p
pp

14.

Nicolas Daneau
Directeur du Conservatoire de Mons
(Hainaut)

Largo

Un peu moins large

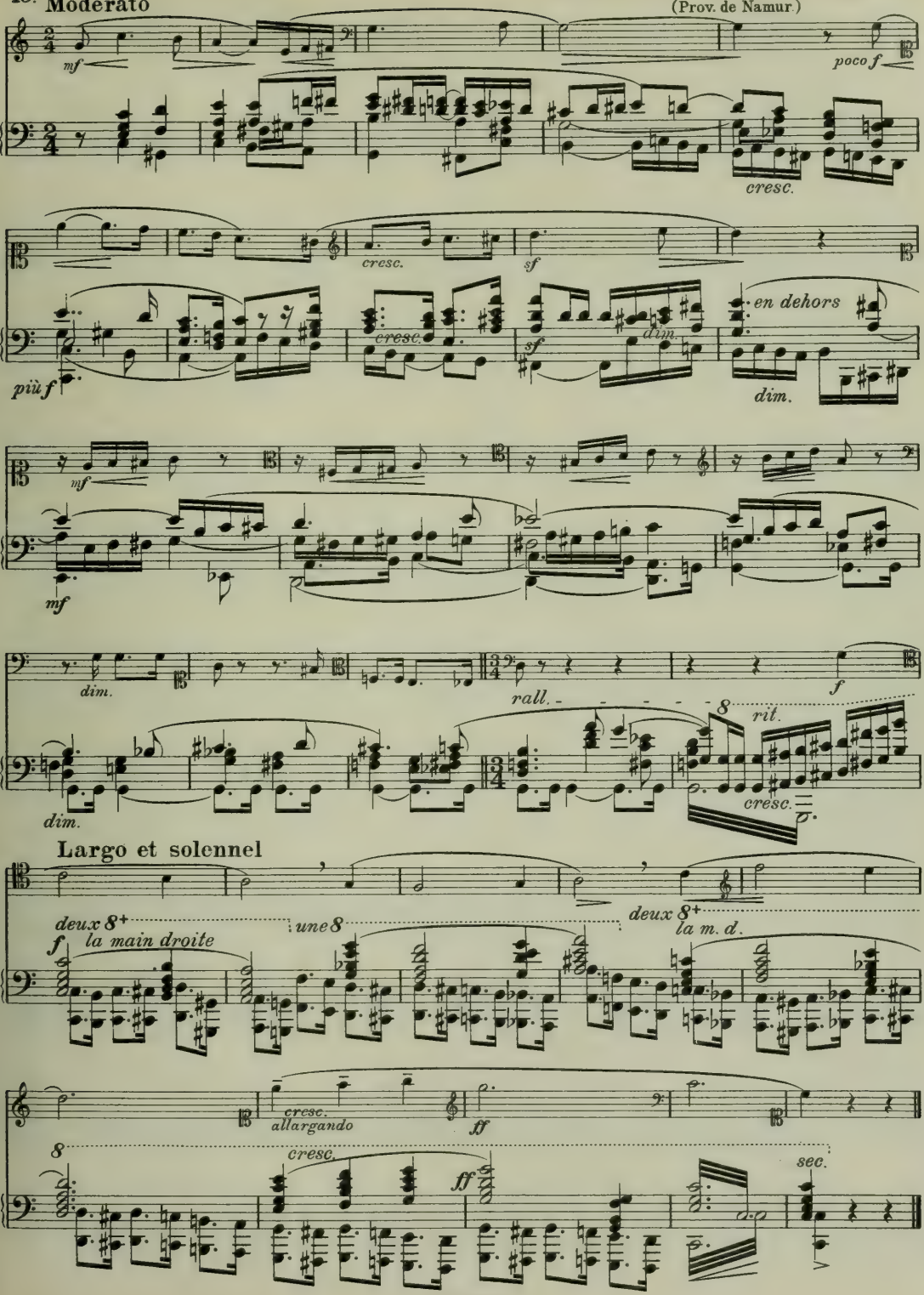
Largo

Moderato pomposo

Tempo I Largo

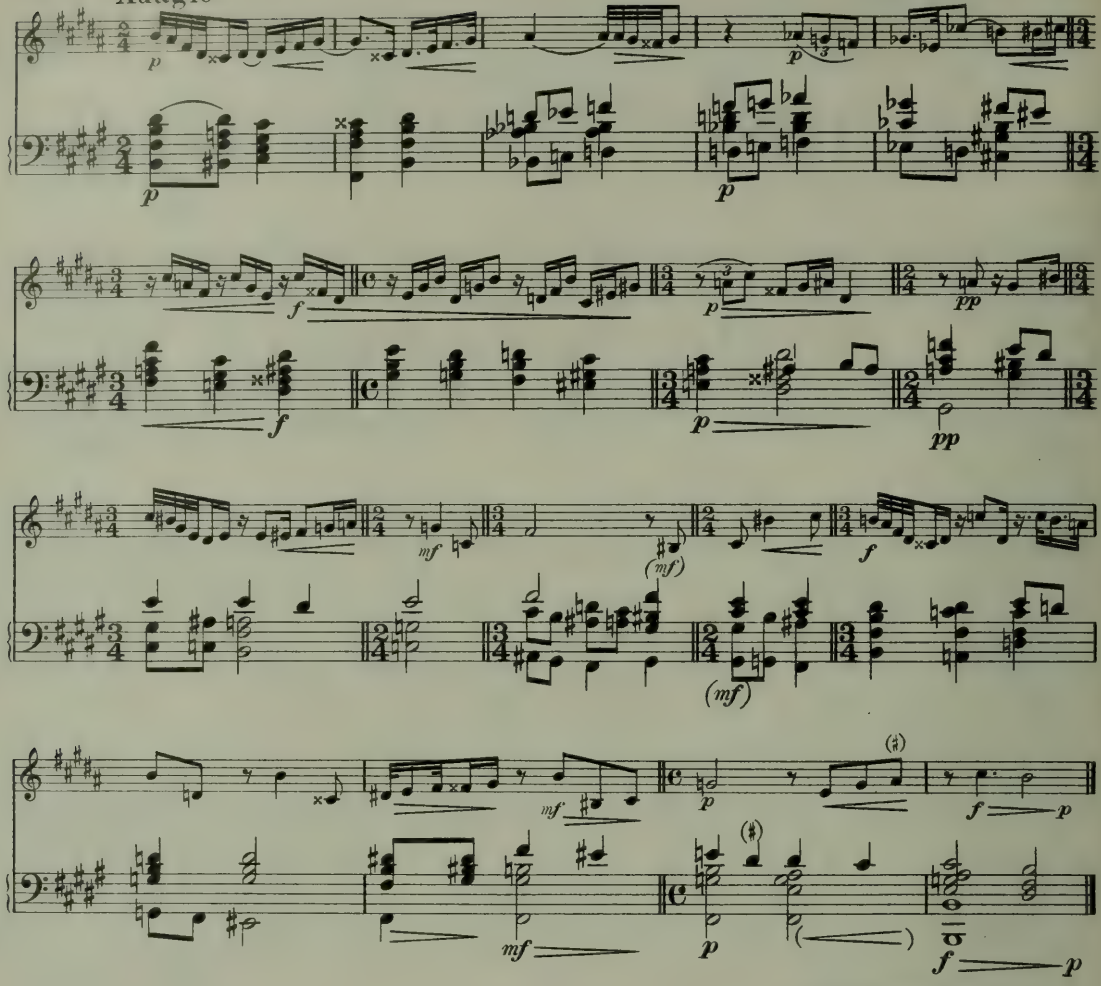
Victor de Becker
Directeur de l'Académie de musique de Gembloux
(Prov. de Namur.)

15. **Moderato**



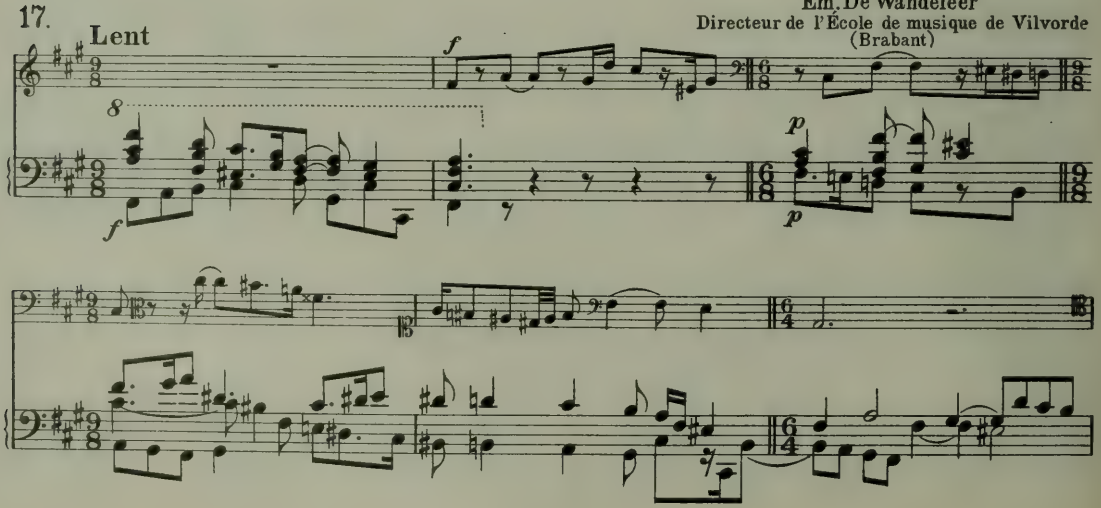
16. Adagio

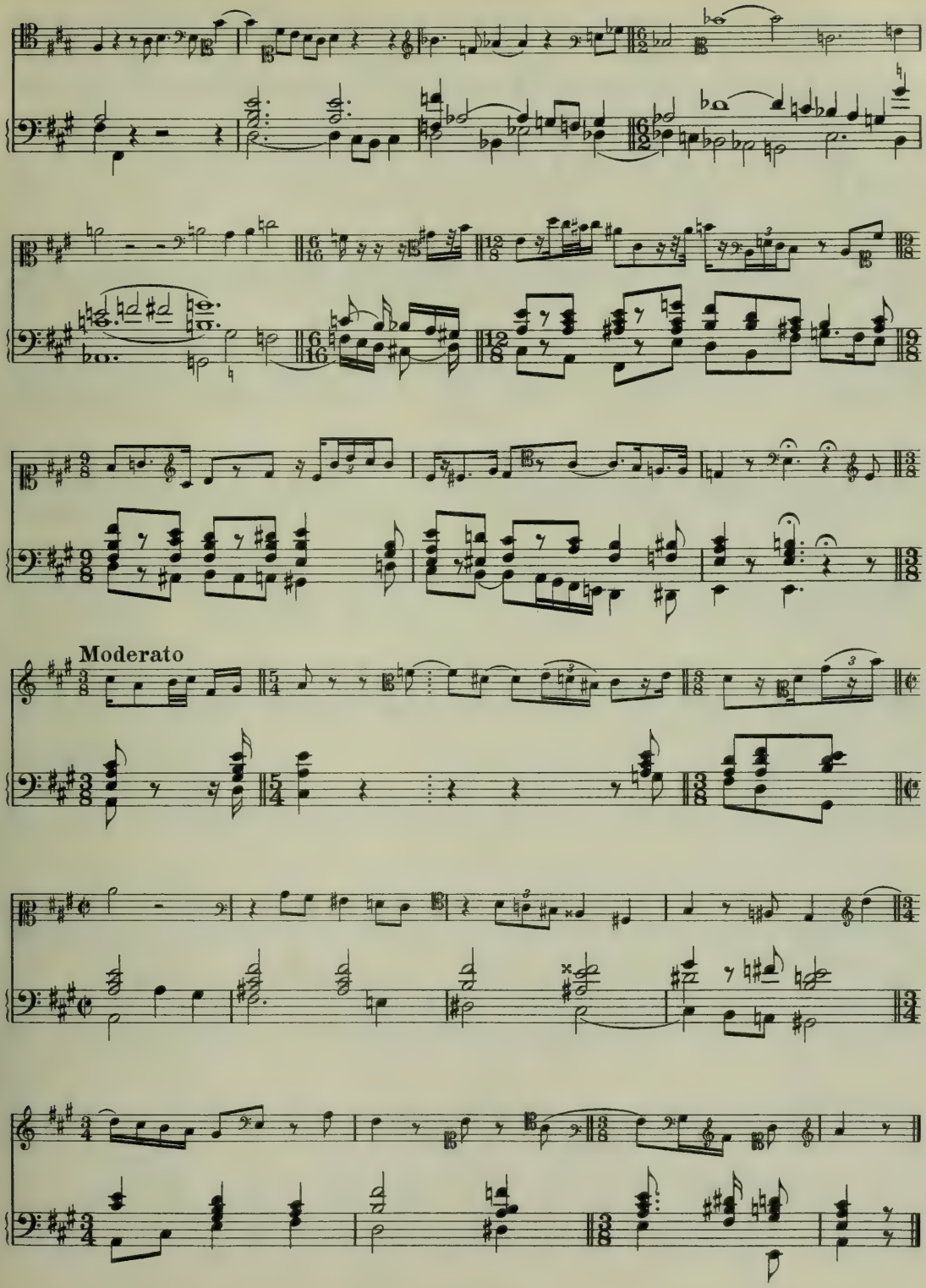
A. De Boeck
Directeur du Conservatoire de Malines
(Prov. Anvers)



17. Lent

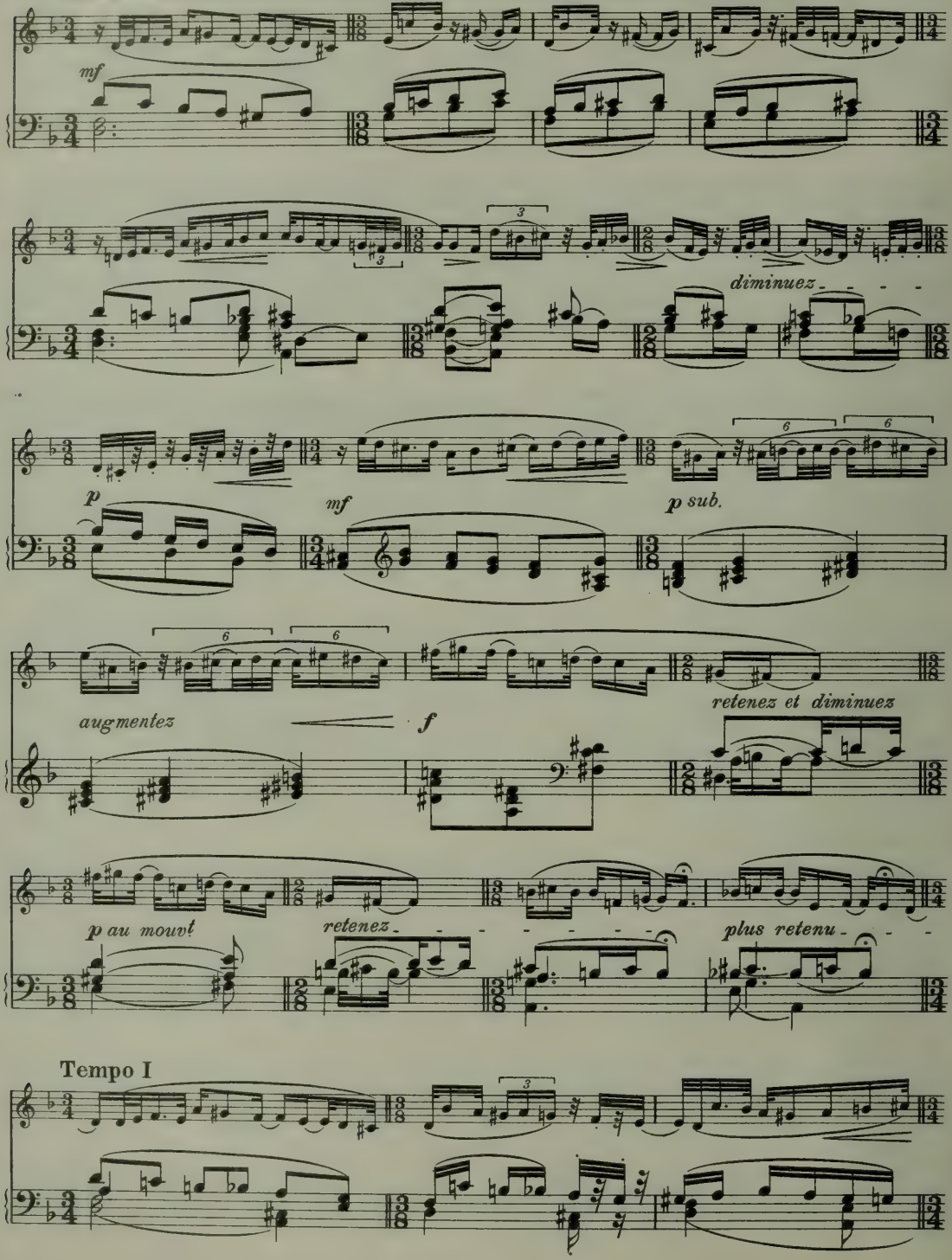
Em. De Wandeleer
Directeur de l'École de musique de Vilvorde
(Brabant)

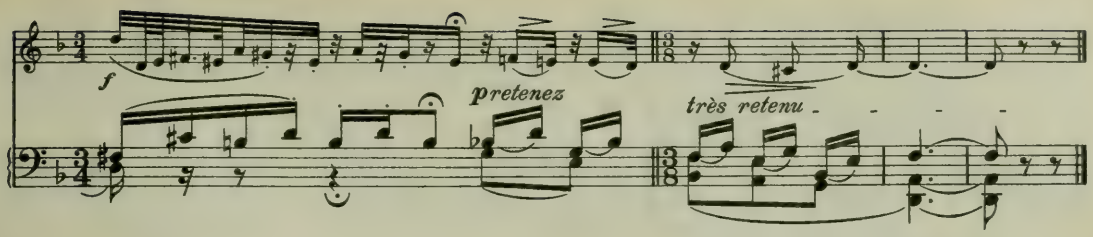



Moderato

Léon Defossez
Directeur de l' École de musique de Spa
(Prov. de Liège)

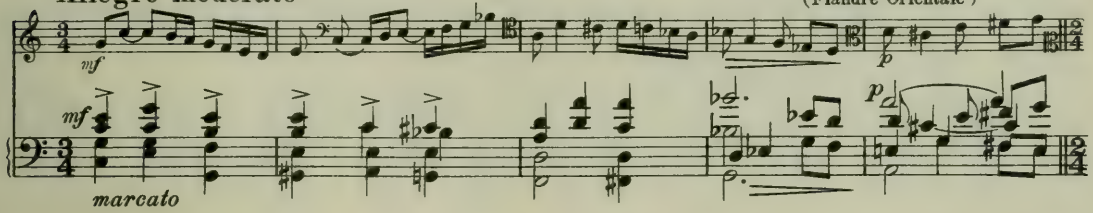
18. **Très lent** En décomposant chaque temps en deux battements tout en respectant l'indication: (♪=♪) Pour ce faire, les battements doivent être le double plus vite dans les mesures à 3/8 et 2/8 que dans celle à 3/4.



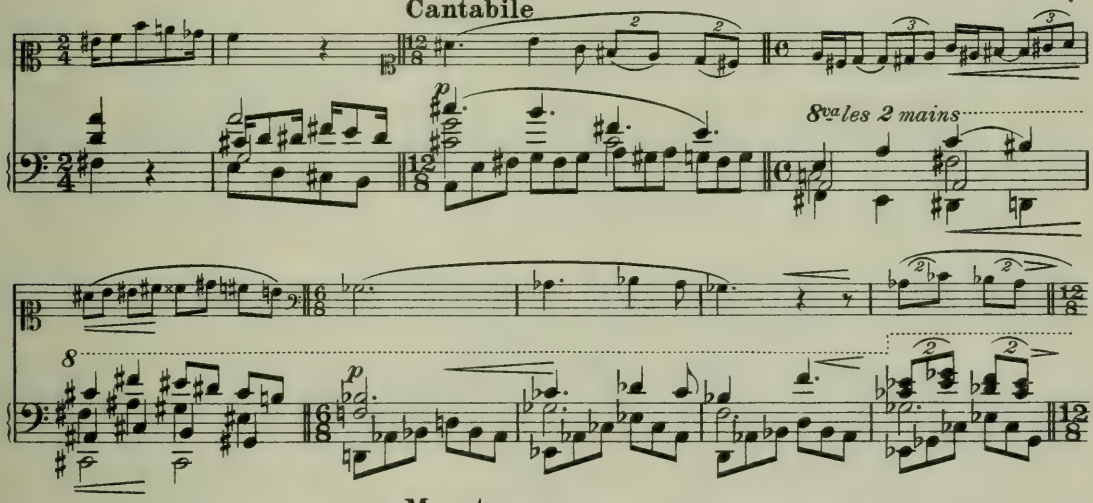


19. **Allegro moderato**

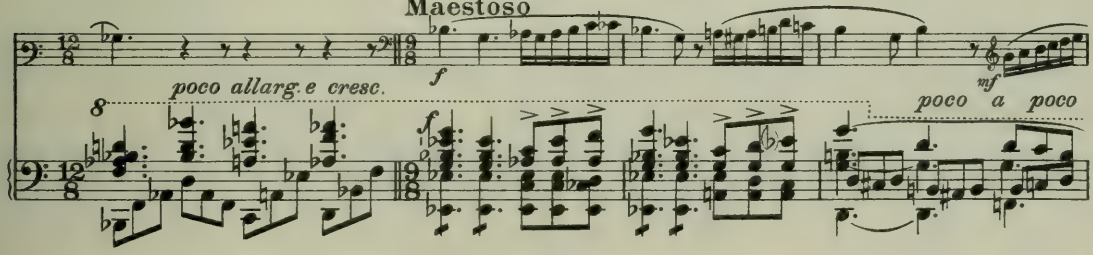
Jules de Groote
Directeur de l'École de musique de Wetteren
(Flandre Orientale)

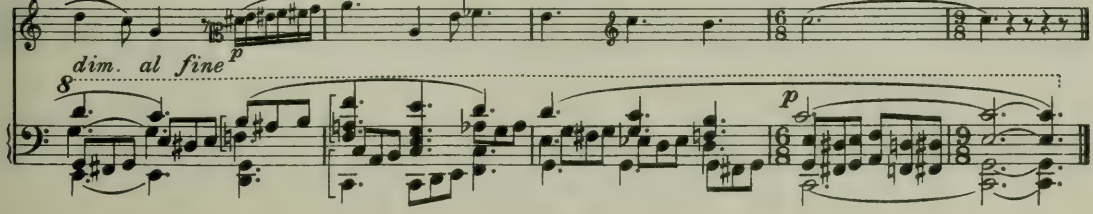


Cantabile



Maestoso

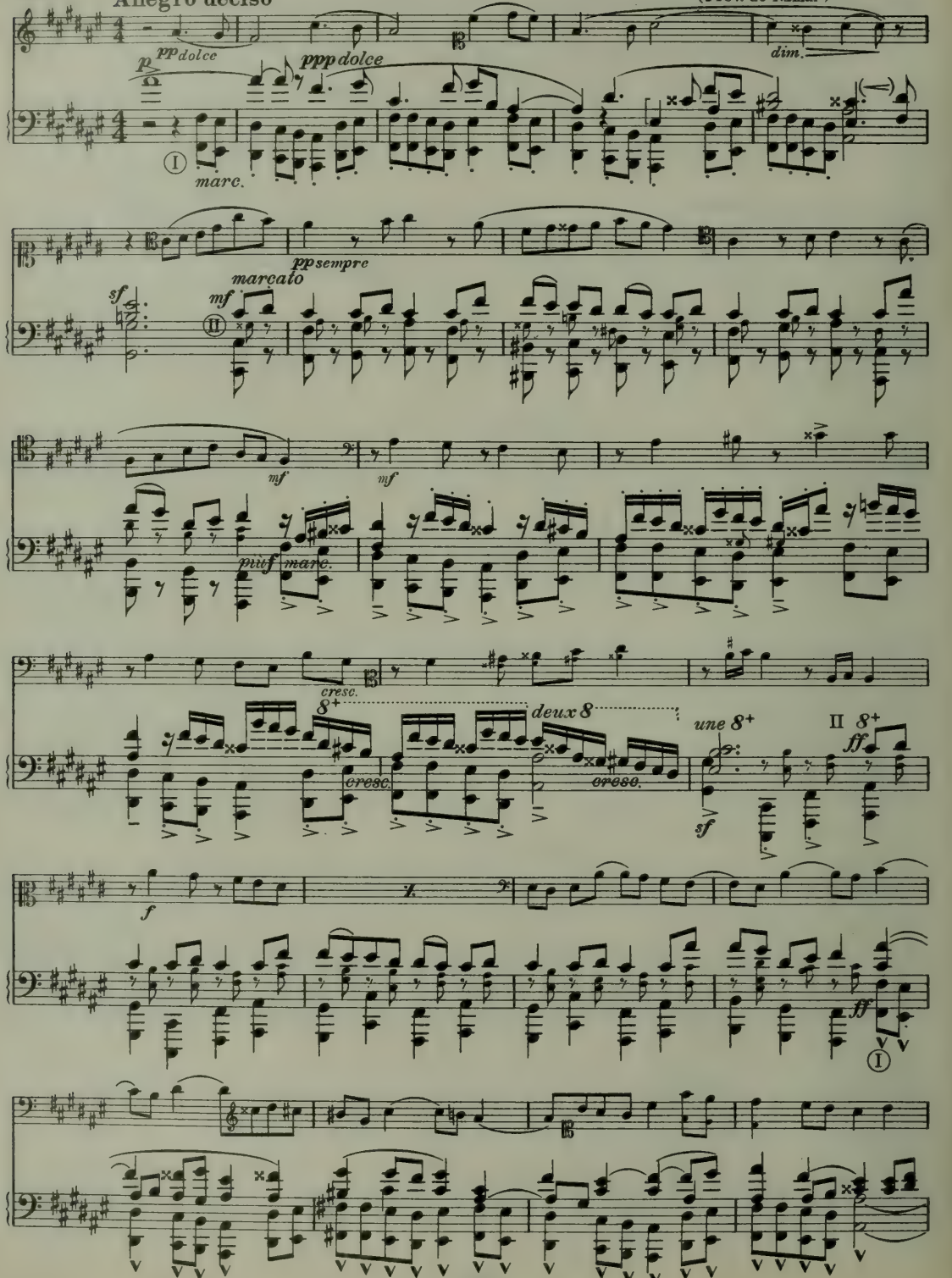


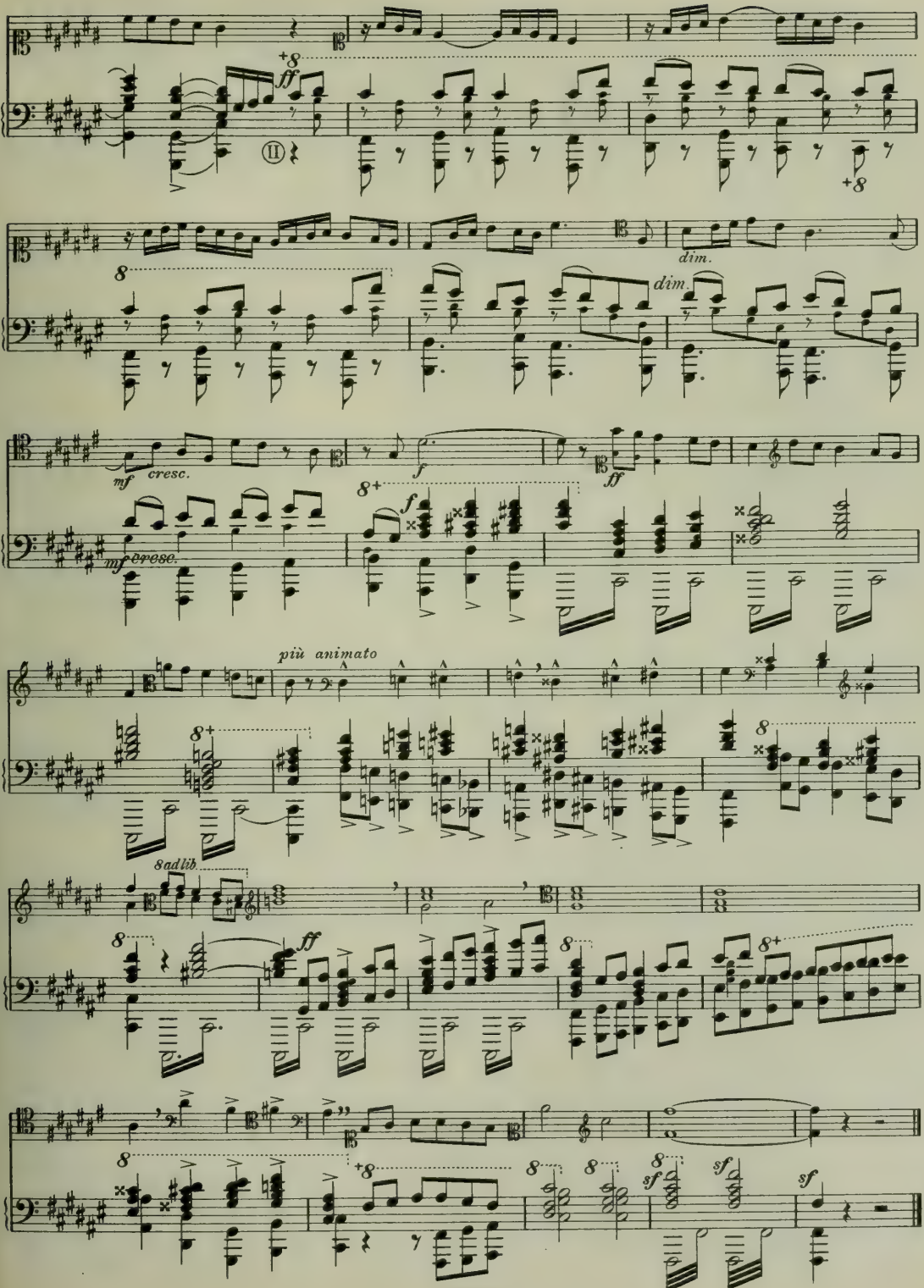


20. ⓘⓘ Chansons populaires dinantaises

Allegro deciso

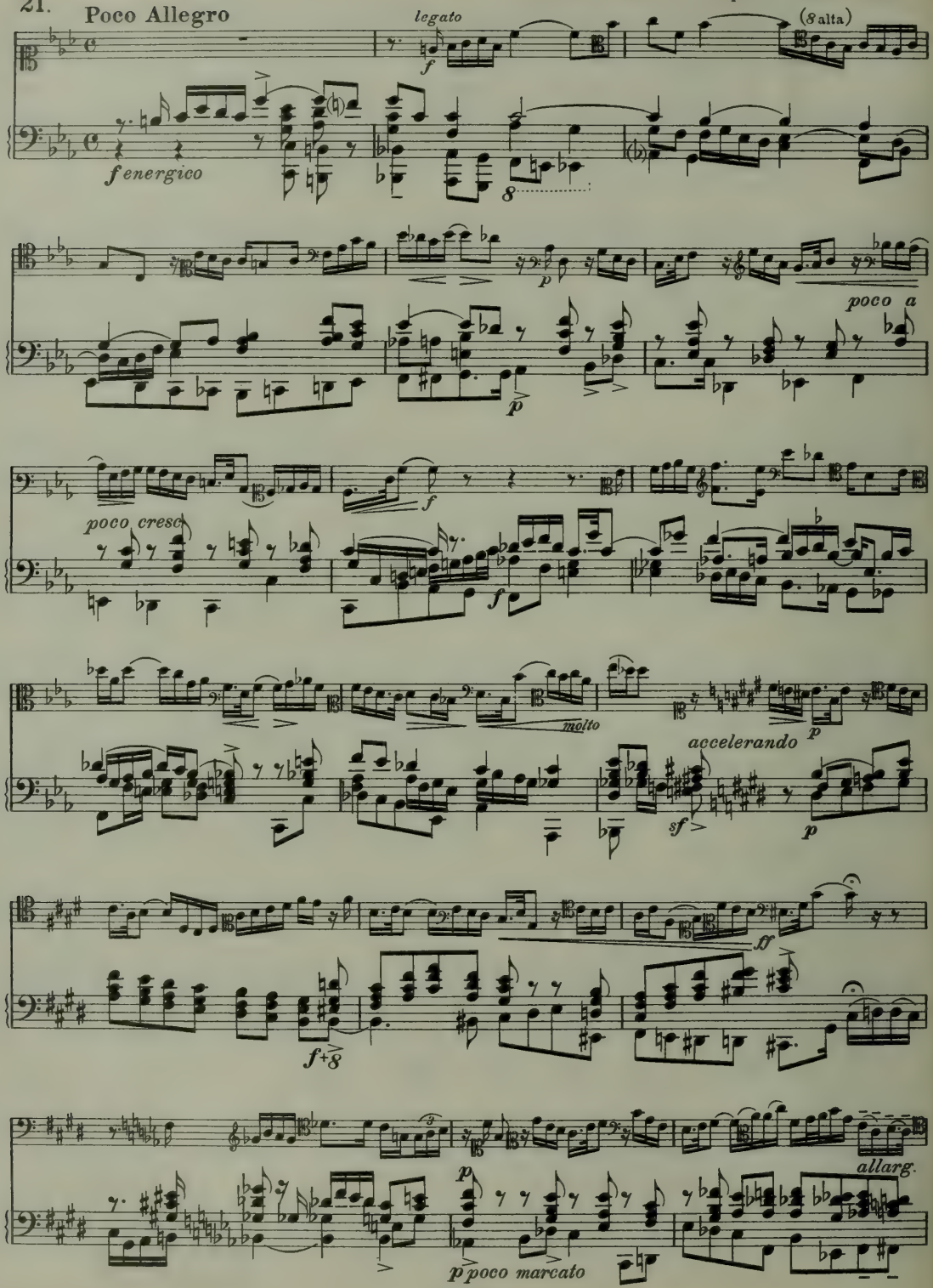
H. Delvaux
Directeur de l'École de musique de Dinant
(Prov. de Namur)

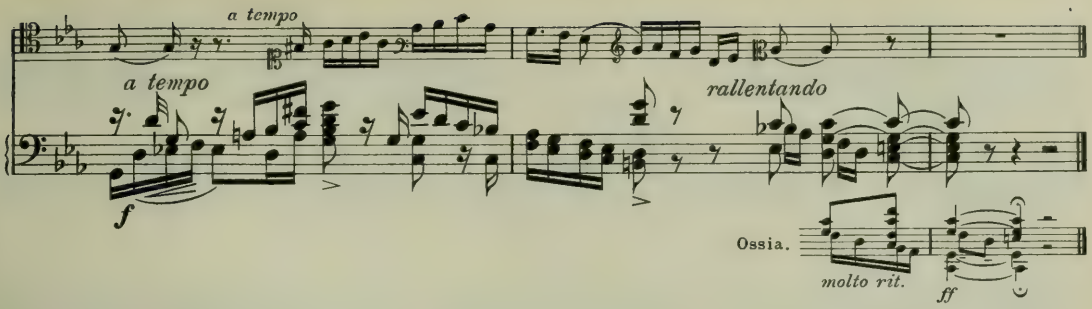



ff
dim.
mf cresc.
f
più animato
8adlib.
sf

Cl. d'Hooghe
Directeur de l'École de musique de Berchem-lez-Anvers

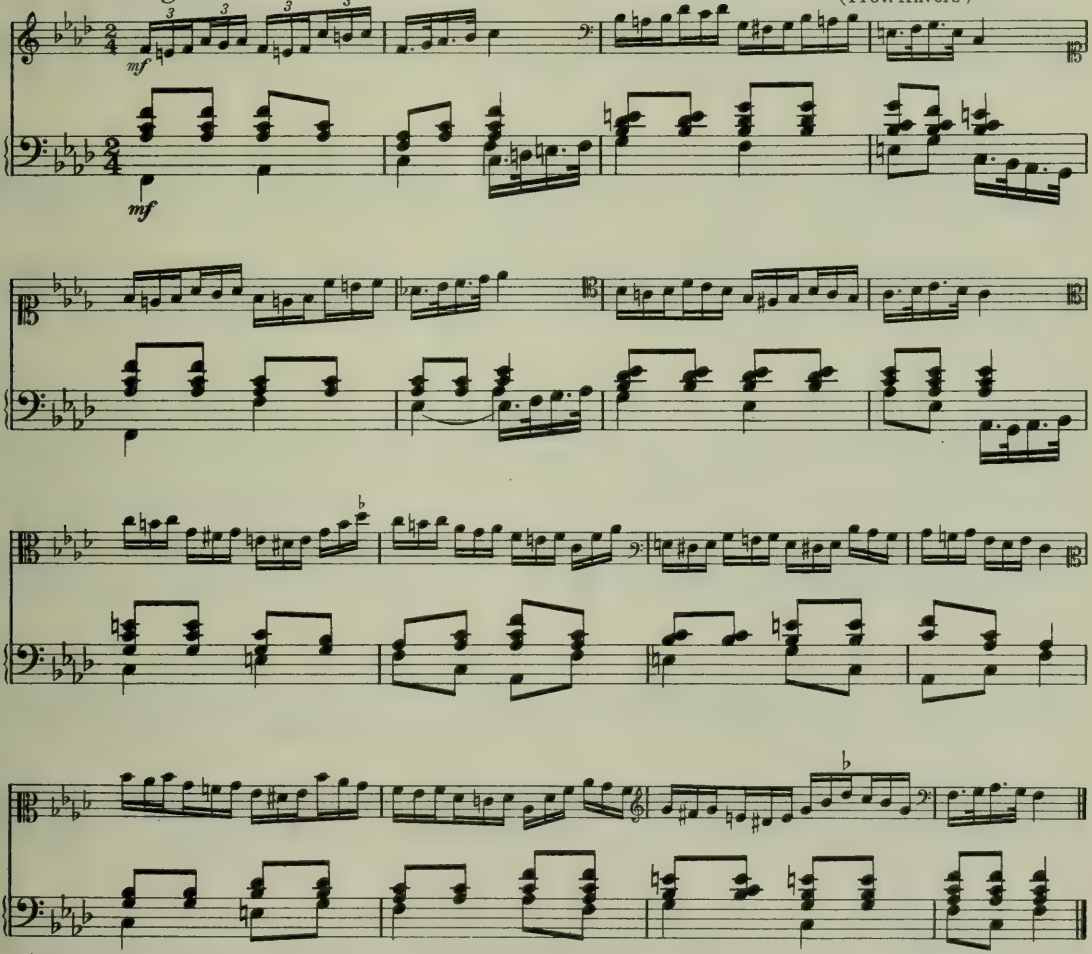
21.





22. **Allegretto**

Ls. De Laet
Directeur de l'École de musique de Boom
(Prov. Anvers)



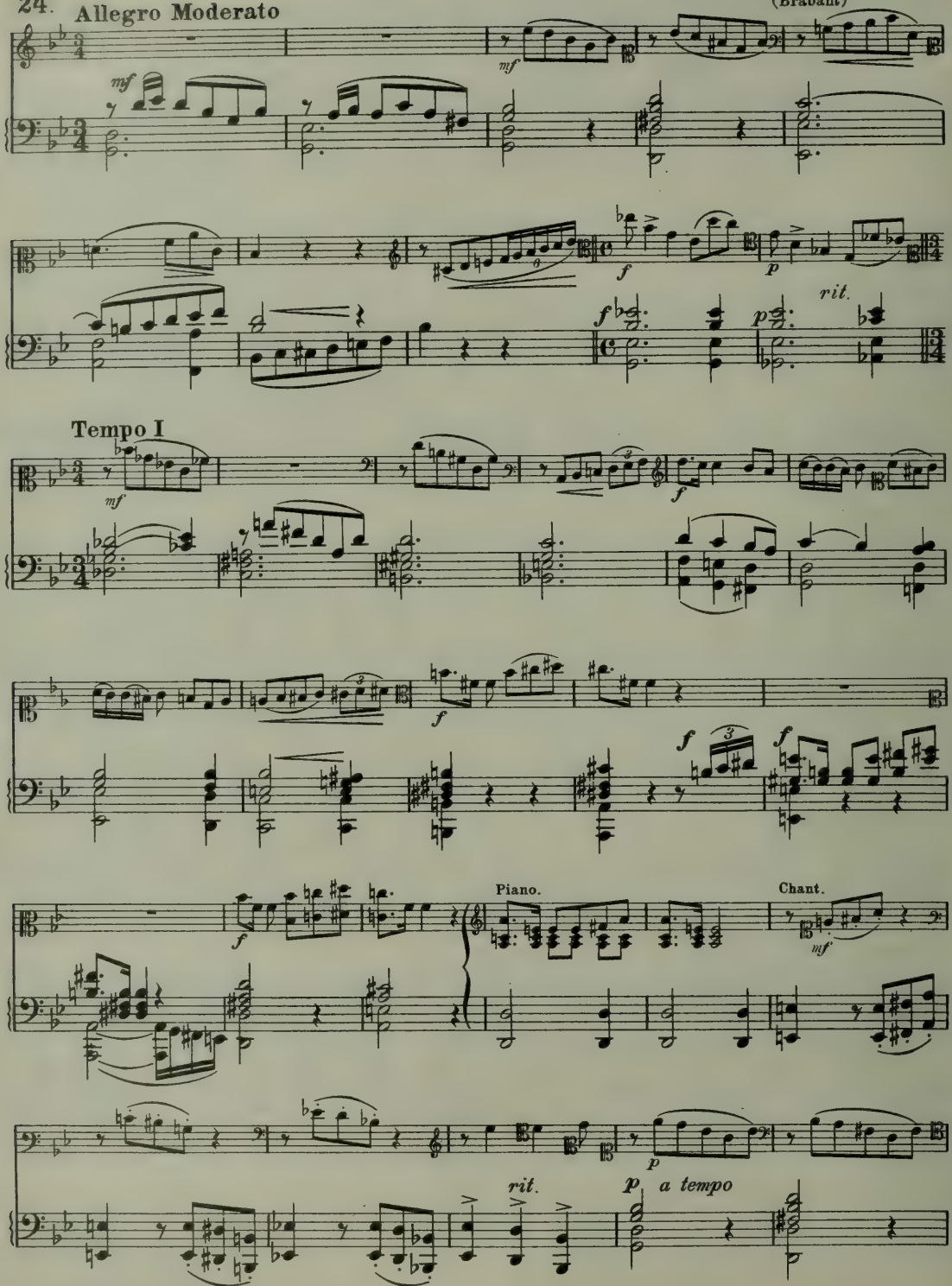
23.

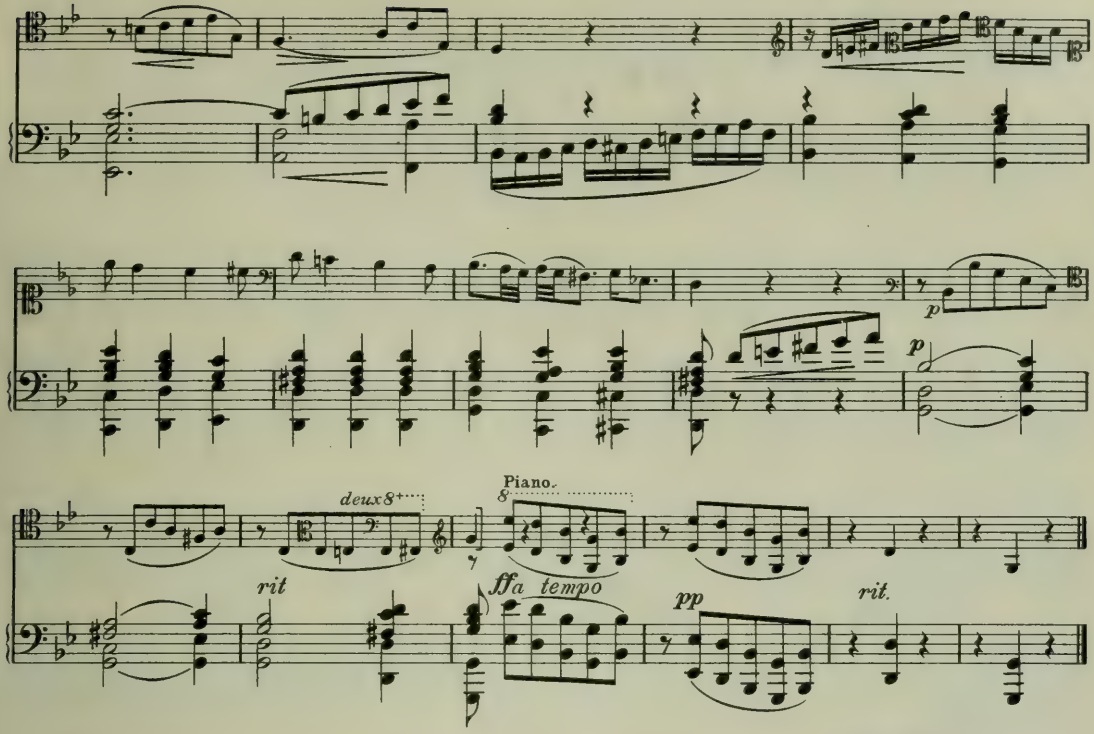
Ch. De Sutter
Directeur des Écoles de musique
de Courtrai, Renaix et Audenaerde
(Flandre occidle.)

voir volume VII, p. 40 Nº 64, p. 13 Nº 19
et vol. VIII, p. 31 Nº 60

Charles De Koster
Directeur du Conservatoire de Hal.
(Brabant)

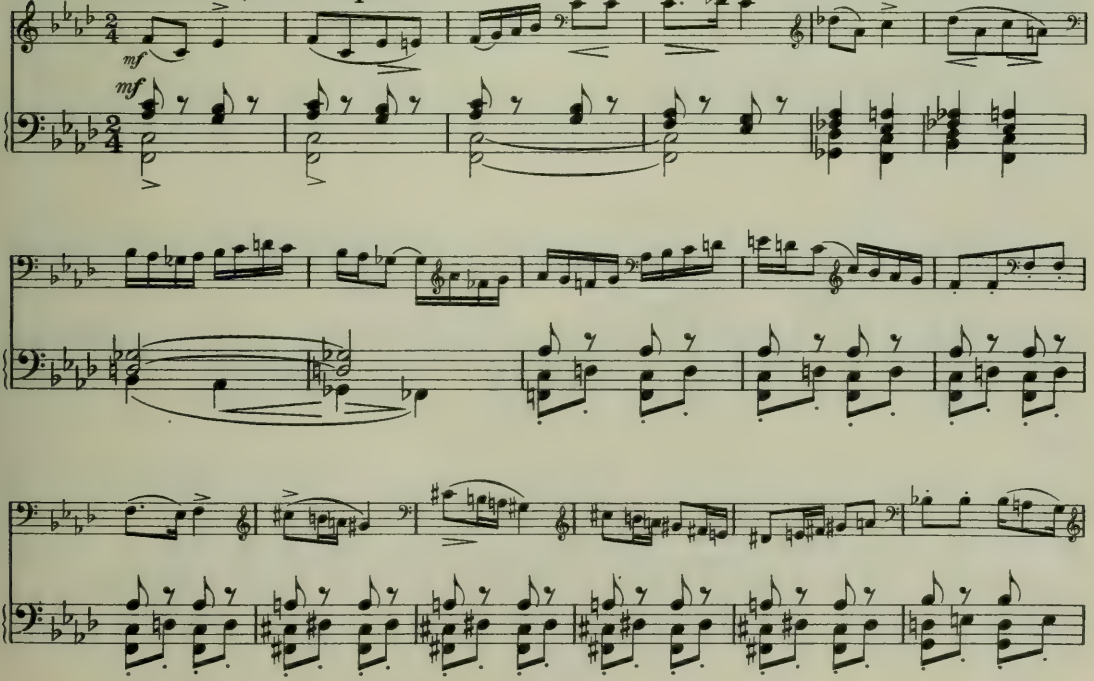
24. **Allegro Moderato**

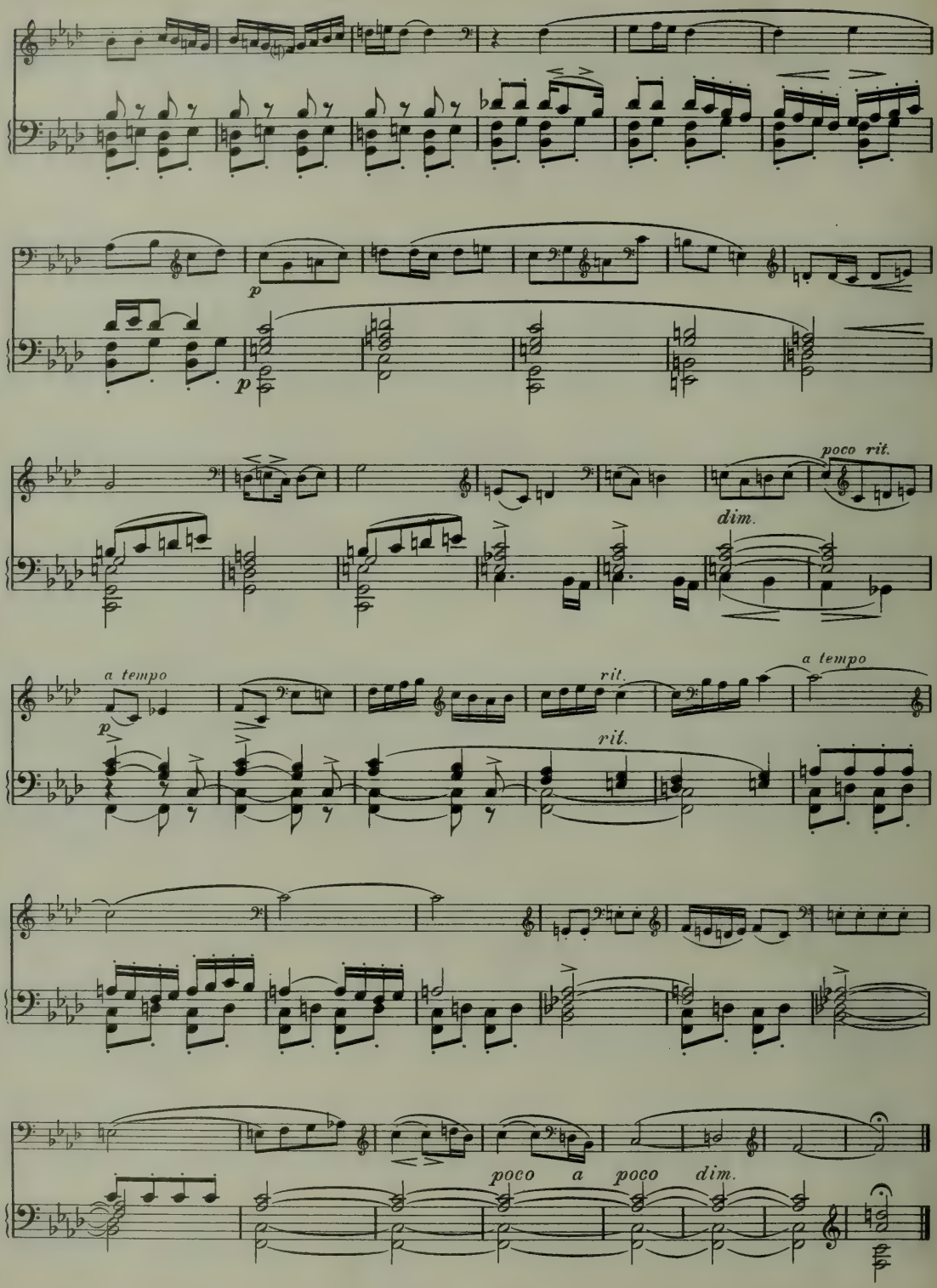




25. **Andantino, avec esprit**

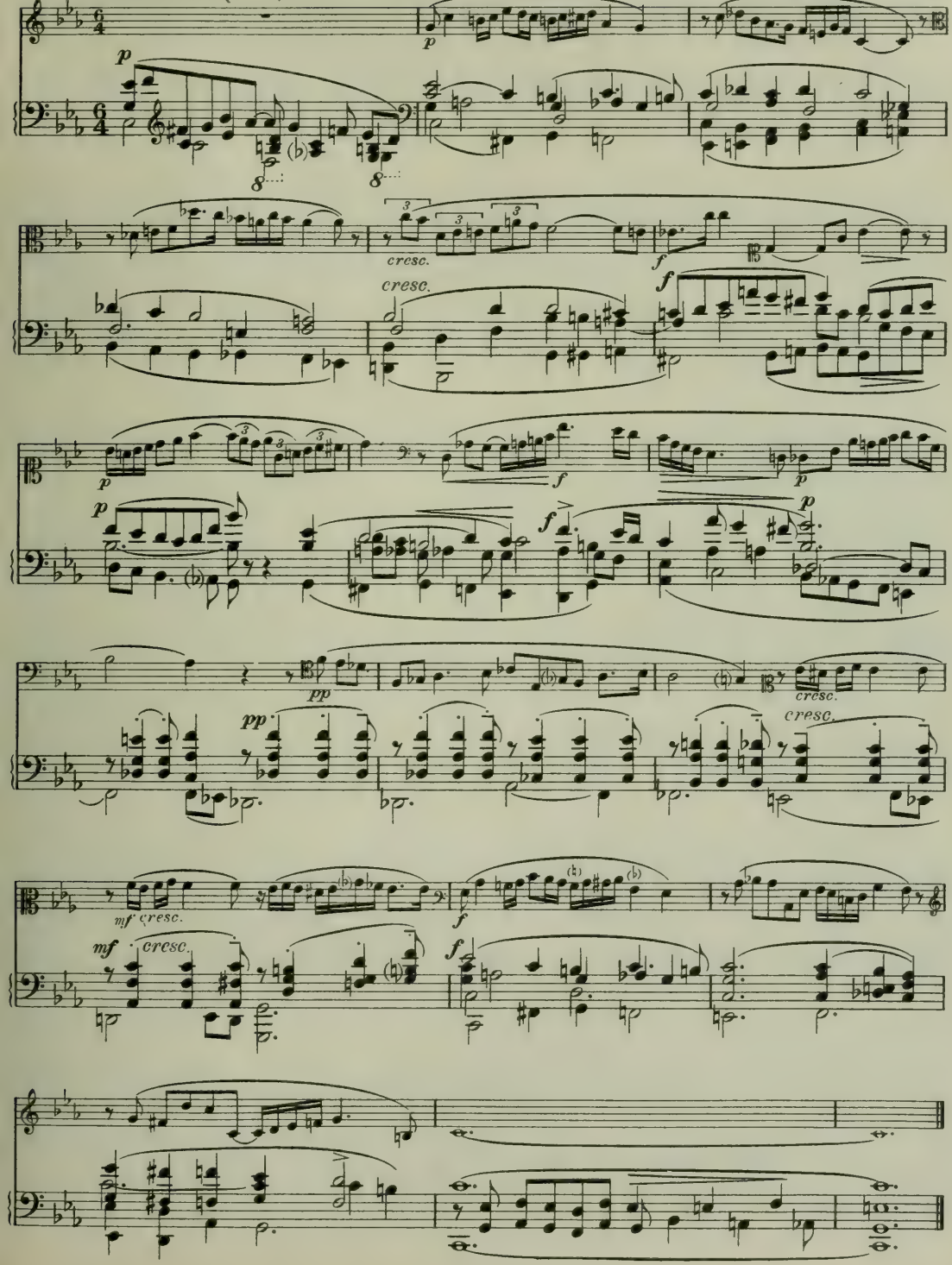
Alb. Dupuis
Directeur du Conservatoire de Verviers
(Prov. de Liège)




p
p
poco rit.
dim.
a tempo
p
rit.
rit.
a tempo
poco a poco dim.

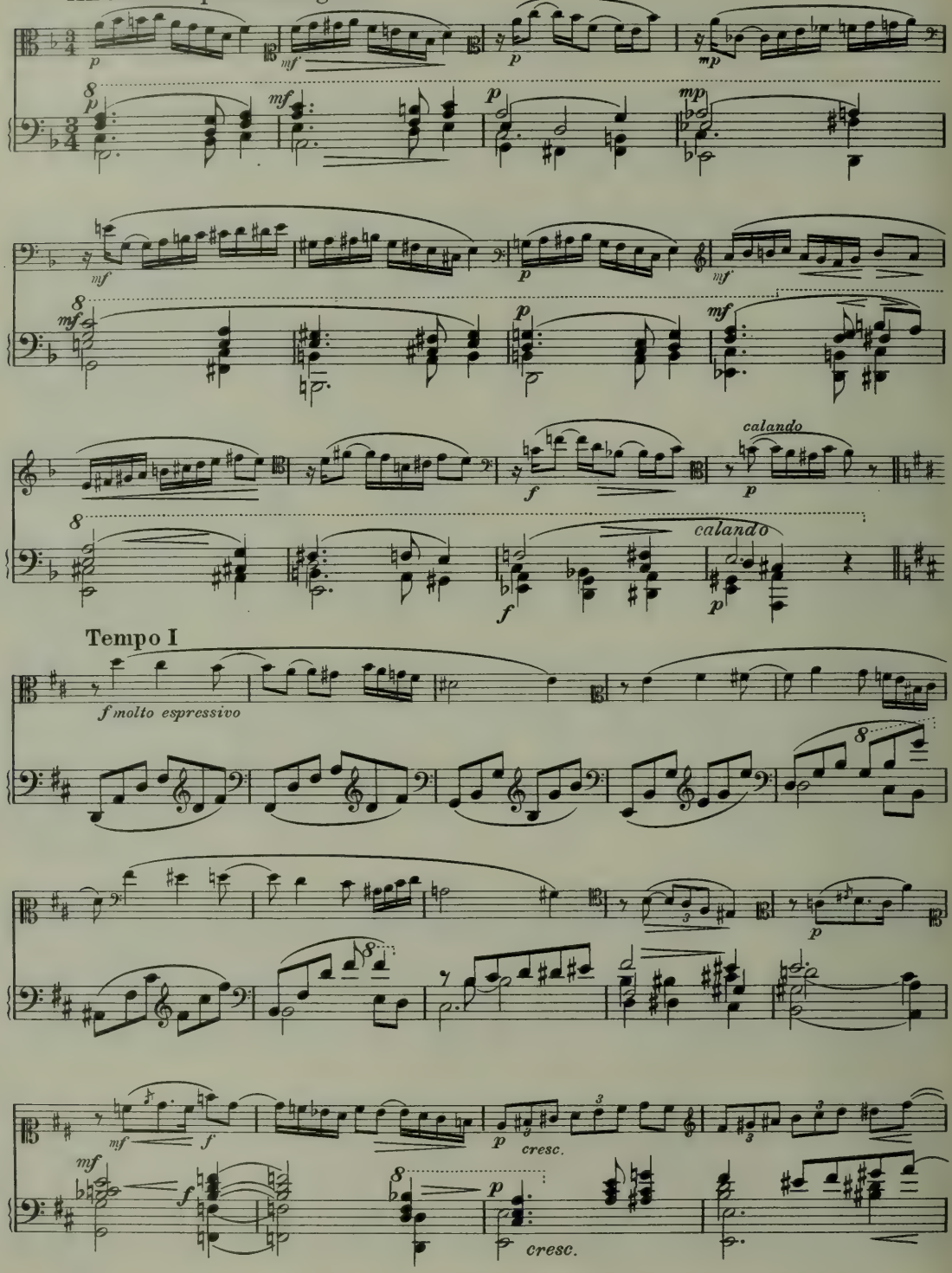
Henry George d'Hoedt
Directeur du Conservatoire de Louvain
(Brabant)

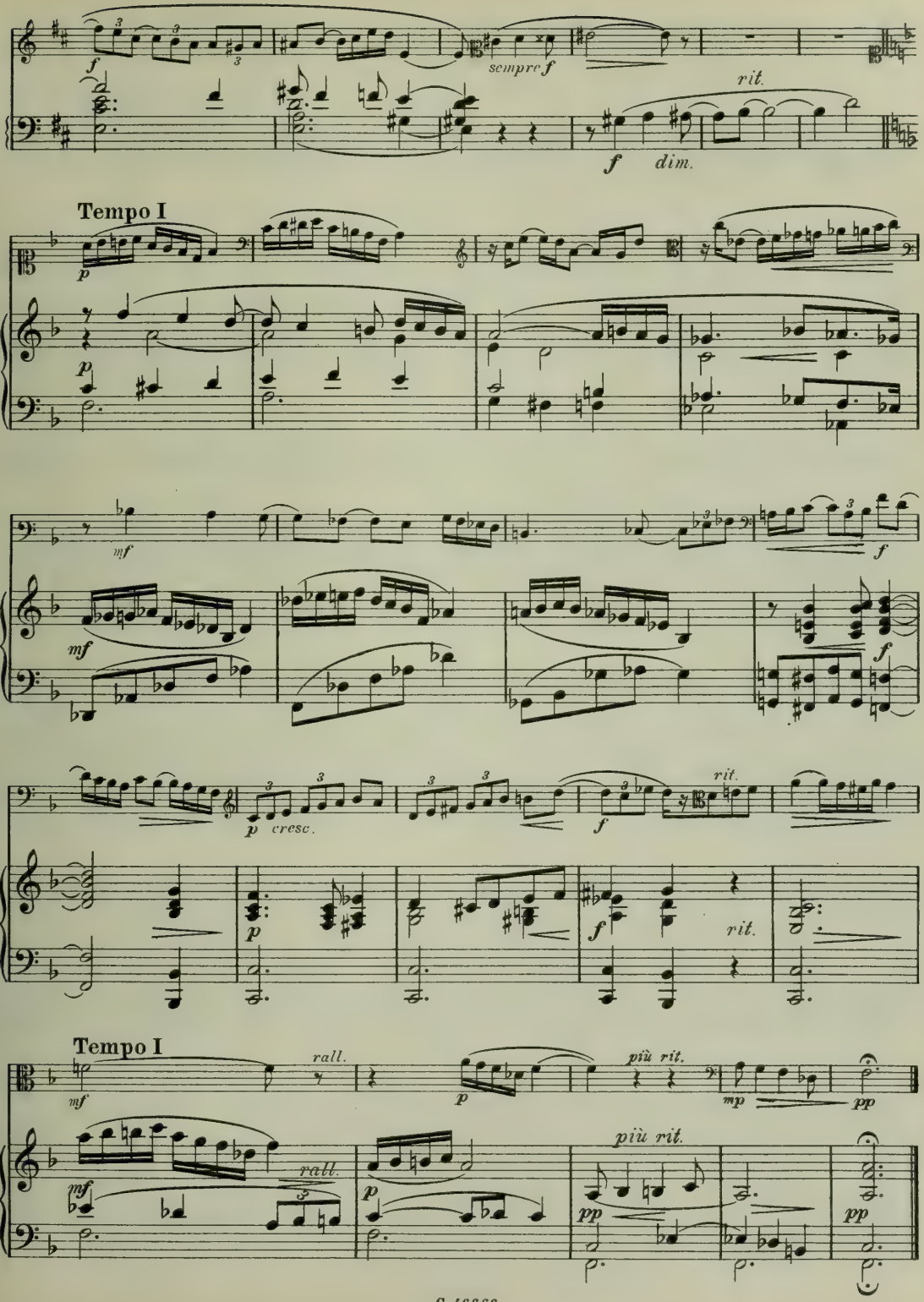
26. **Assez lent** (♩=69)



Sylvain Dupuis
Directeur honoraire du Conservatoire royal de Liège

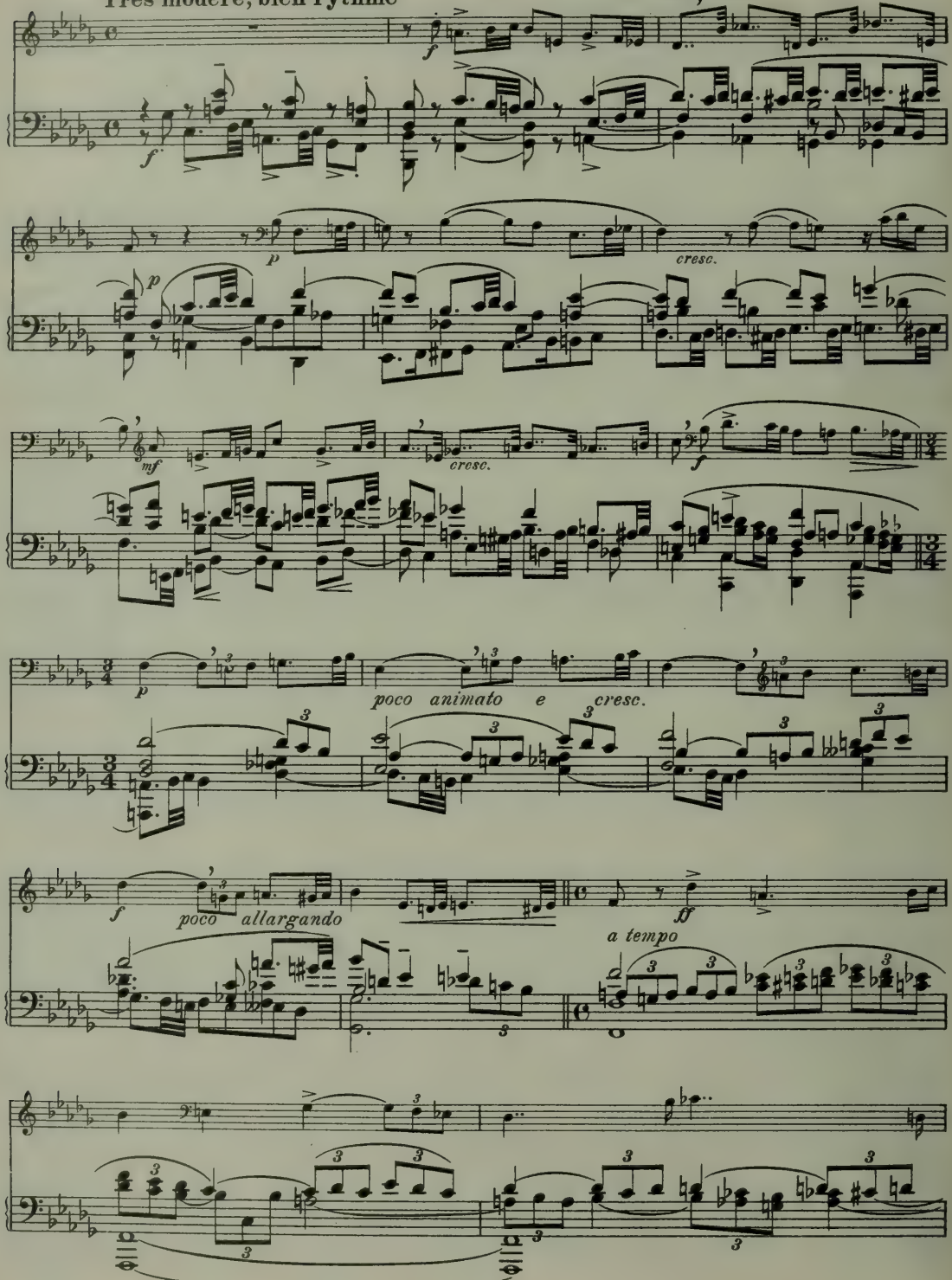
27. Andantino quasi Allegretto

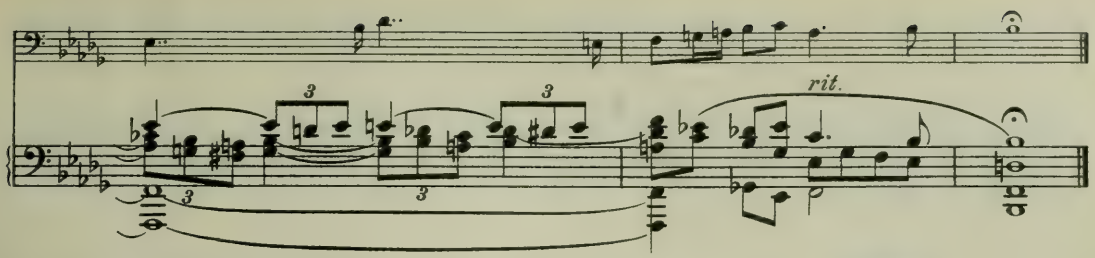



f
sempre f
rit.
f dim.
Tempo I
p
p
mf
mf
f
f
p cresc.
p
f
rit.
f
rit.
Tempo I
mf
rall.
p
più rit.
mp
pp
mf
rall.
p
più rit.
pp
pp

Flor. Duysburgh
Directeur de l'École de musique de Laeken (Bruxelles IIe Dct)
(Prov. de Brabant)

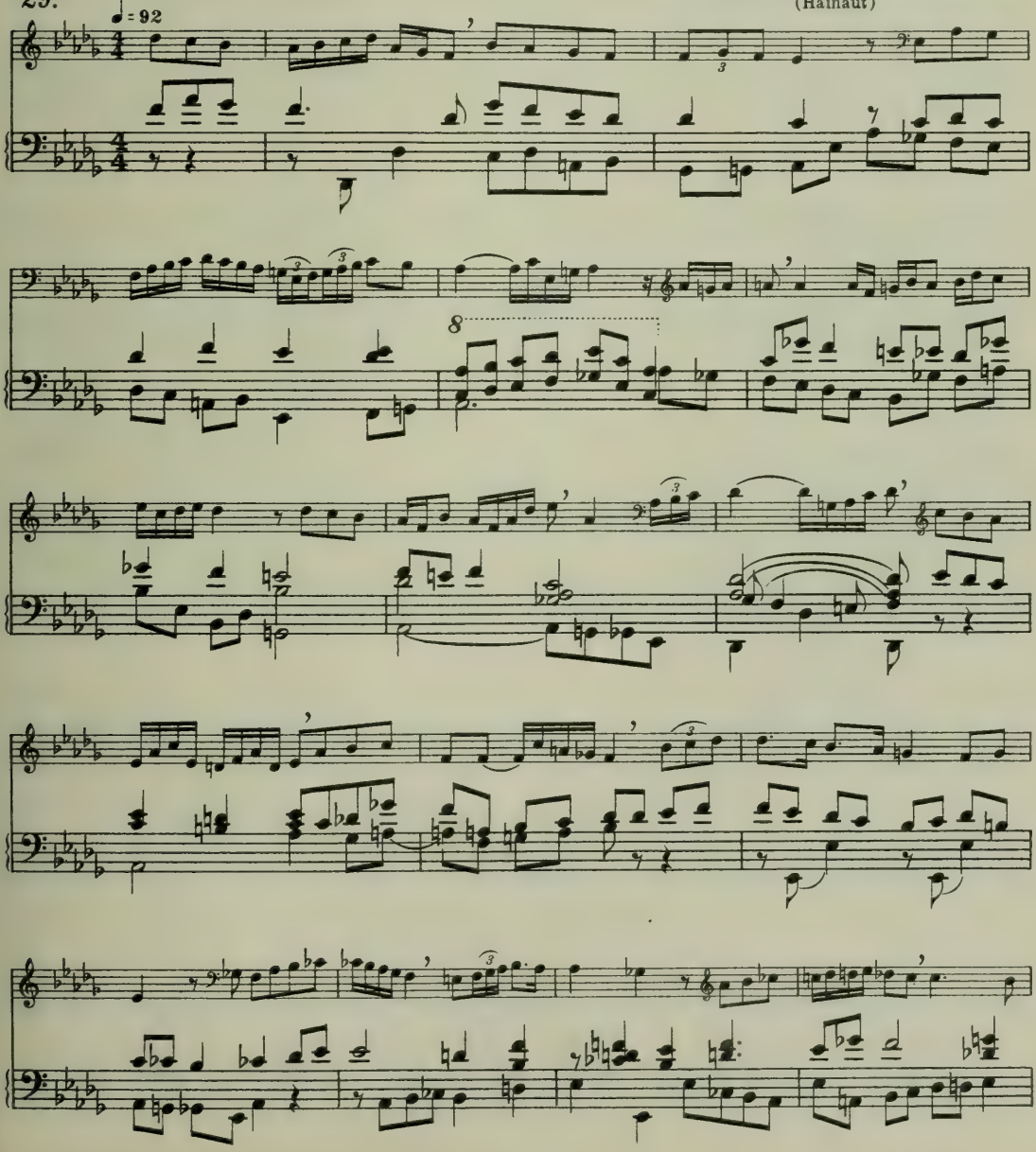
28. **Très modéré, bien rythmé**

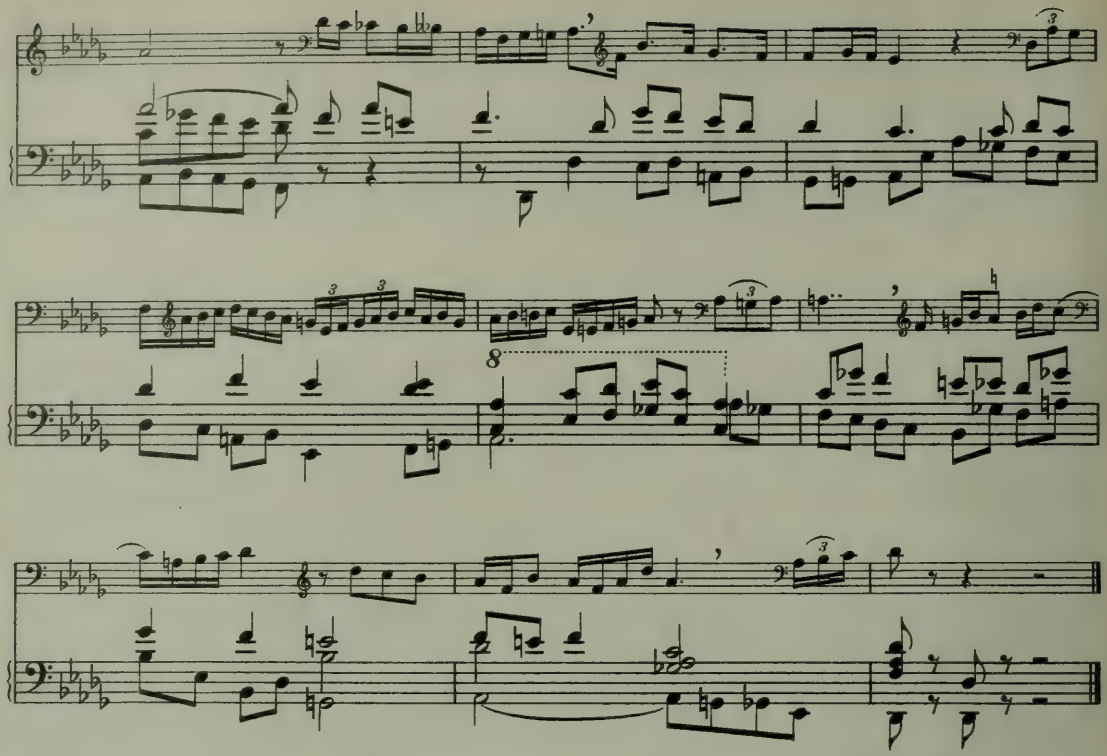




J. Fréteur
Directeur de l'École de musique de Morlanwelz
(Hainaut)

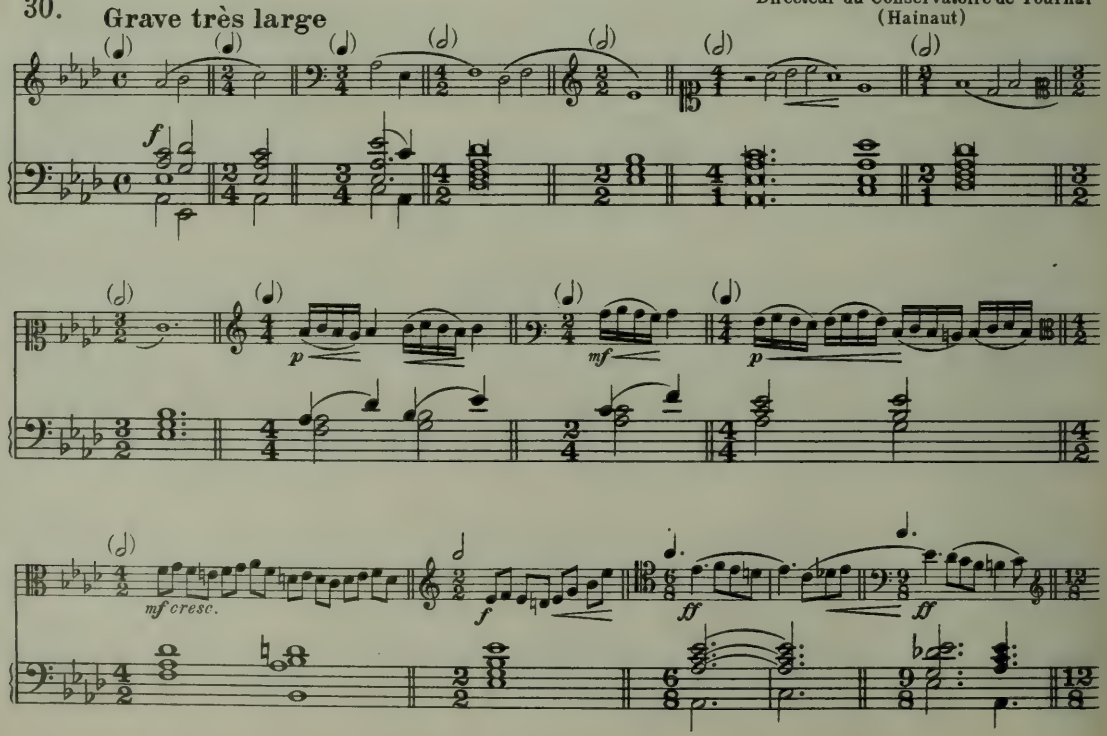
29.

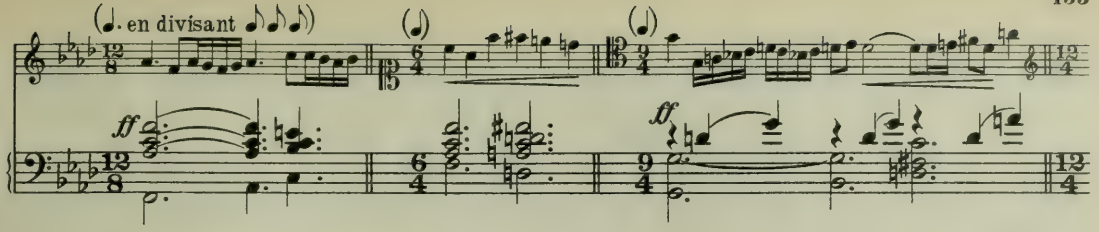


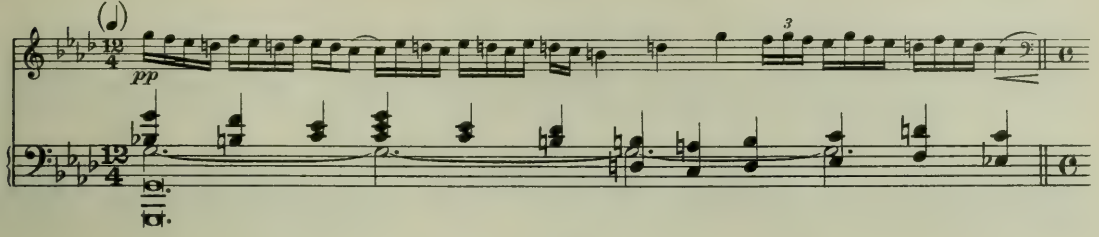


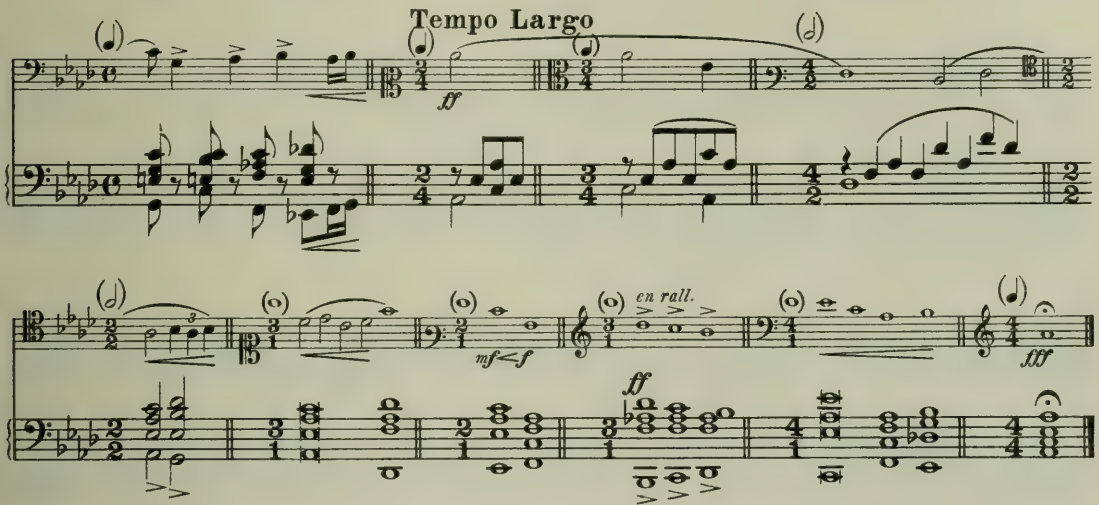
30. **Grave très large**

F. Godart
Directeur du Conservatoire de Tournai
(Hainaut)



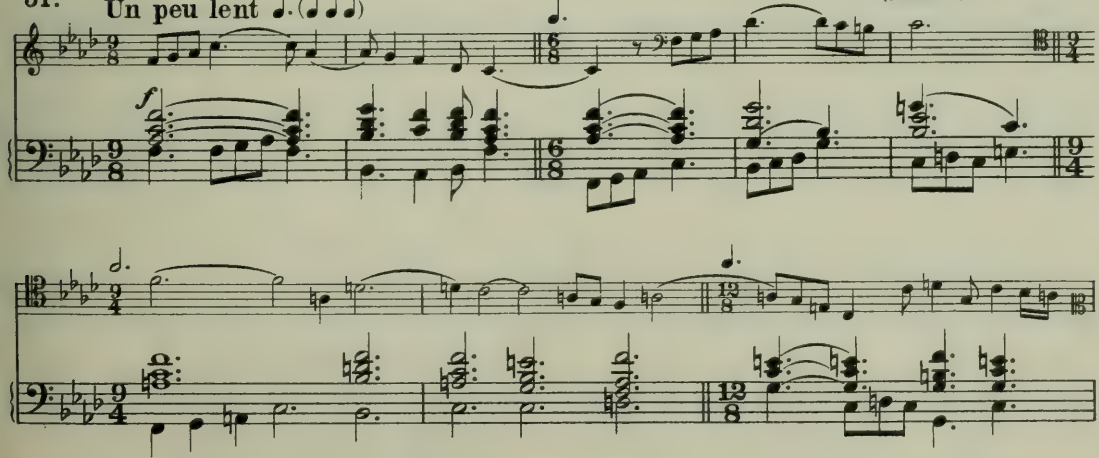


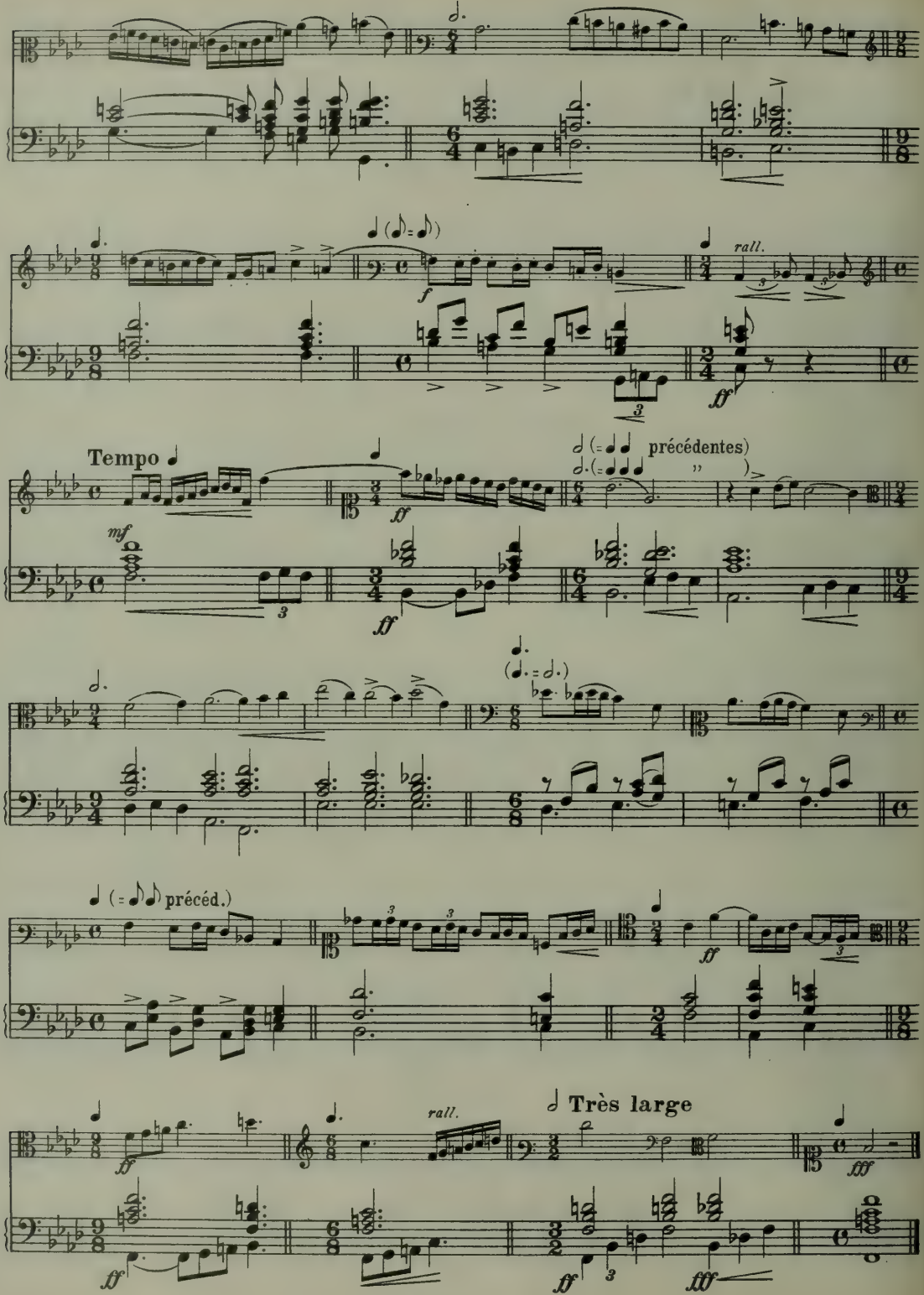




31. **Un peu lent** ♩.(♪♪♪)

F. Godart
Directeur du Conservatoire de Tournai
(Hainaut)

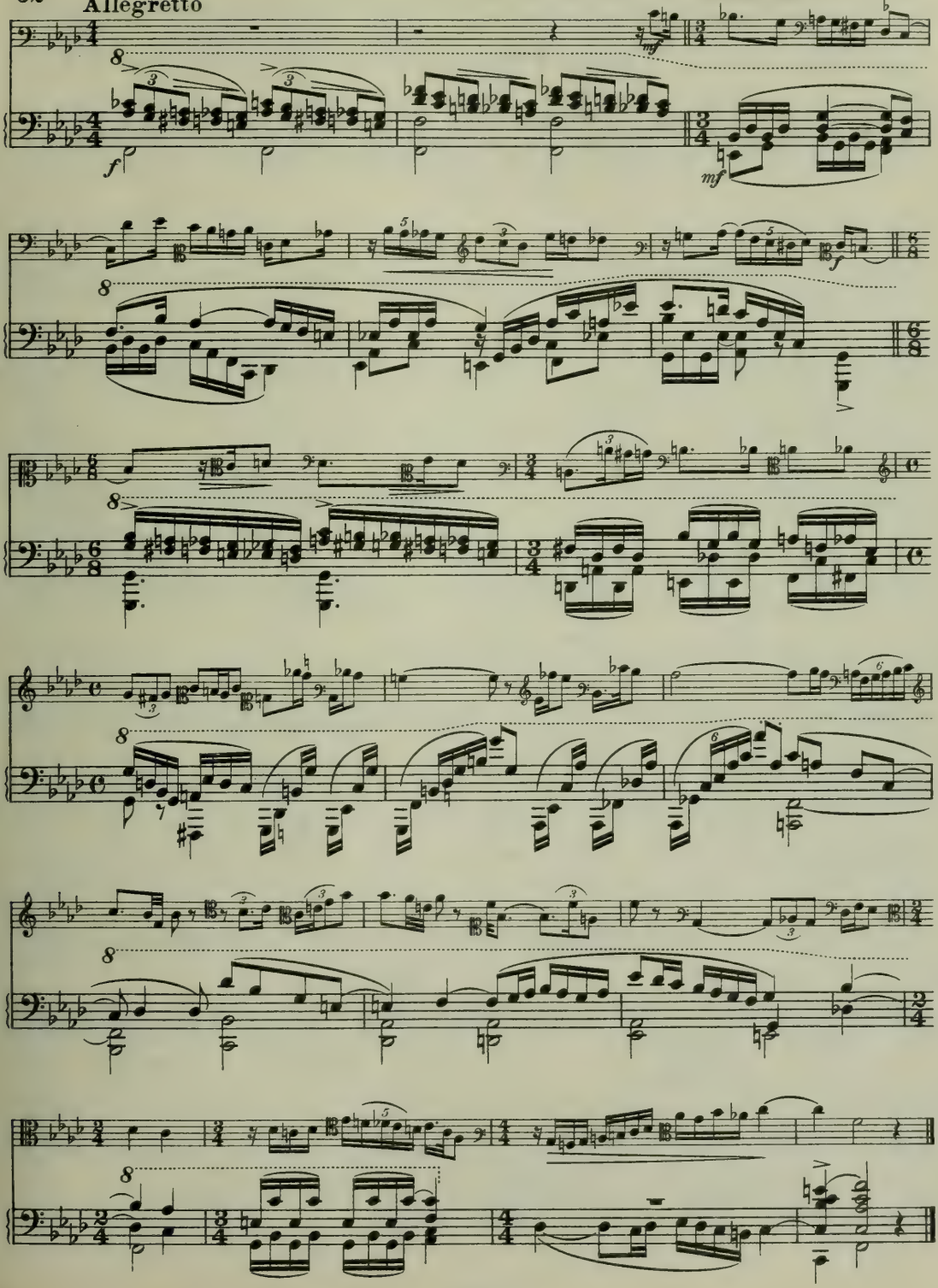



rall.
Tempo
précédentes)
précéd.)
rall.
Très large

Edg. Jeannelle
Directeur de l'École de musique de Mouscron
(Flandre occ.)

32

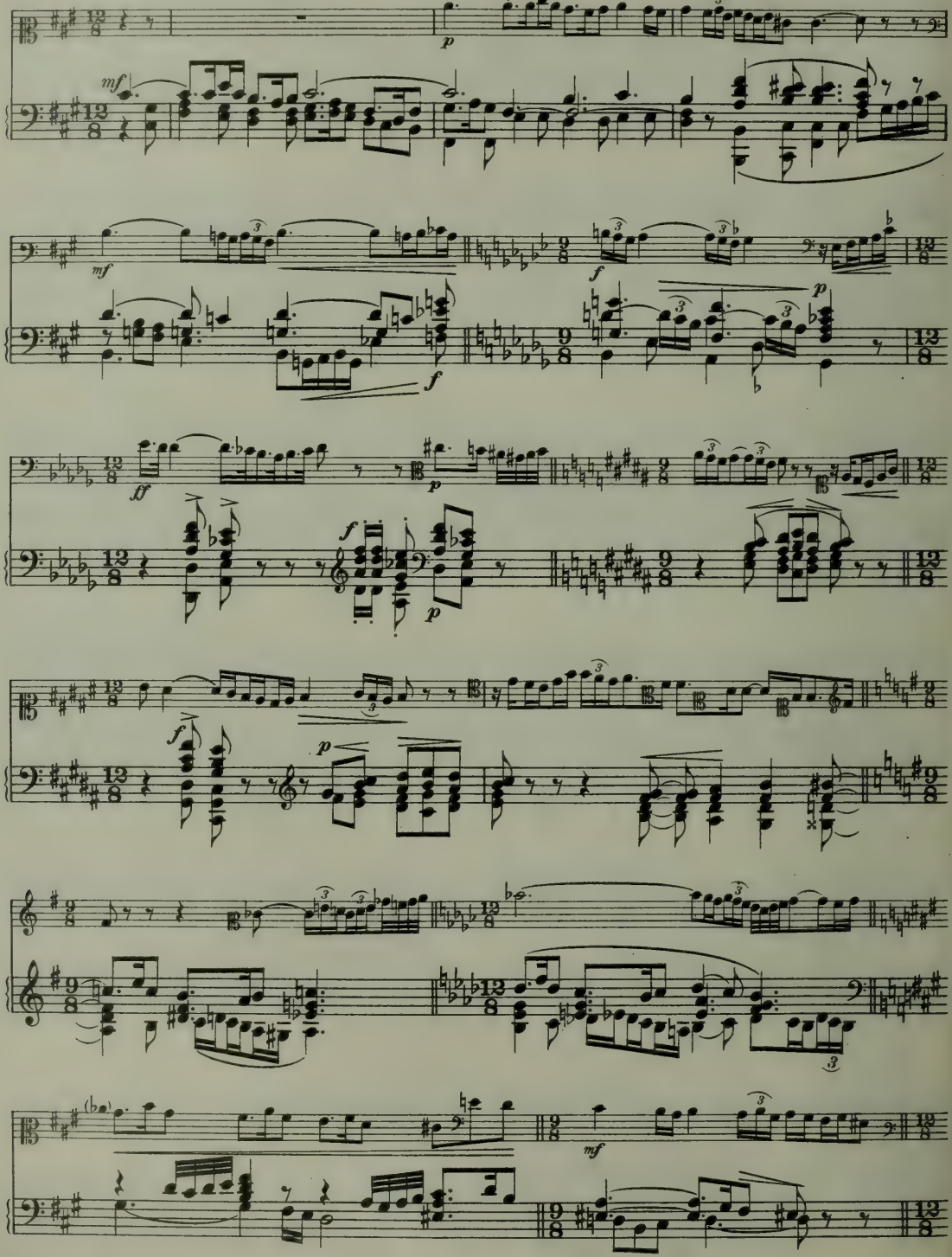
Allegretto

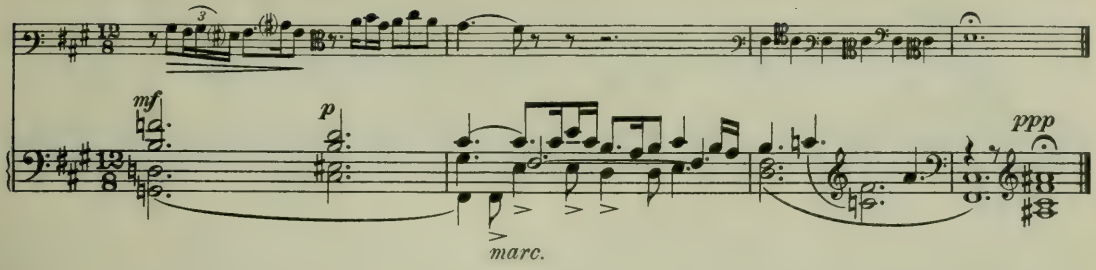


33. Leçon sur les mesures composées et les modulations

J. Hanoulle
Directeur de l'École de musique de Roulers
(Flandre occidentale)

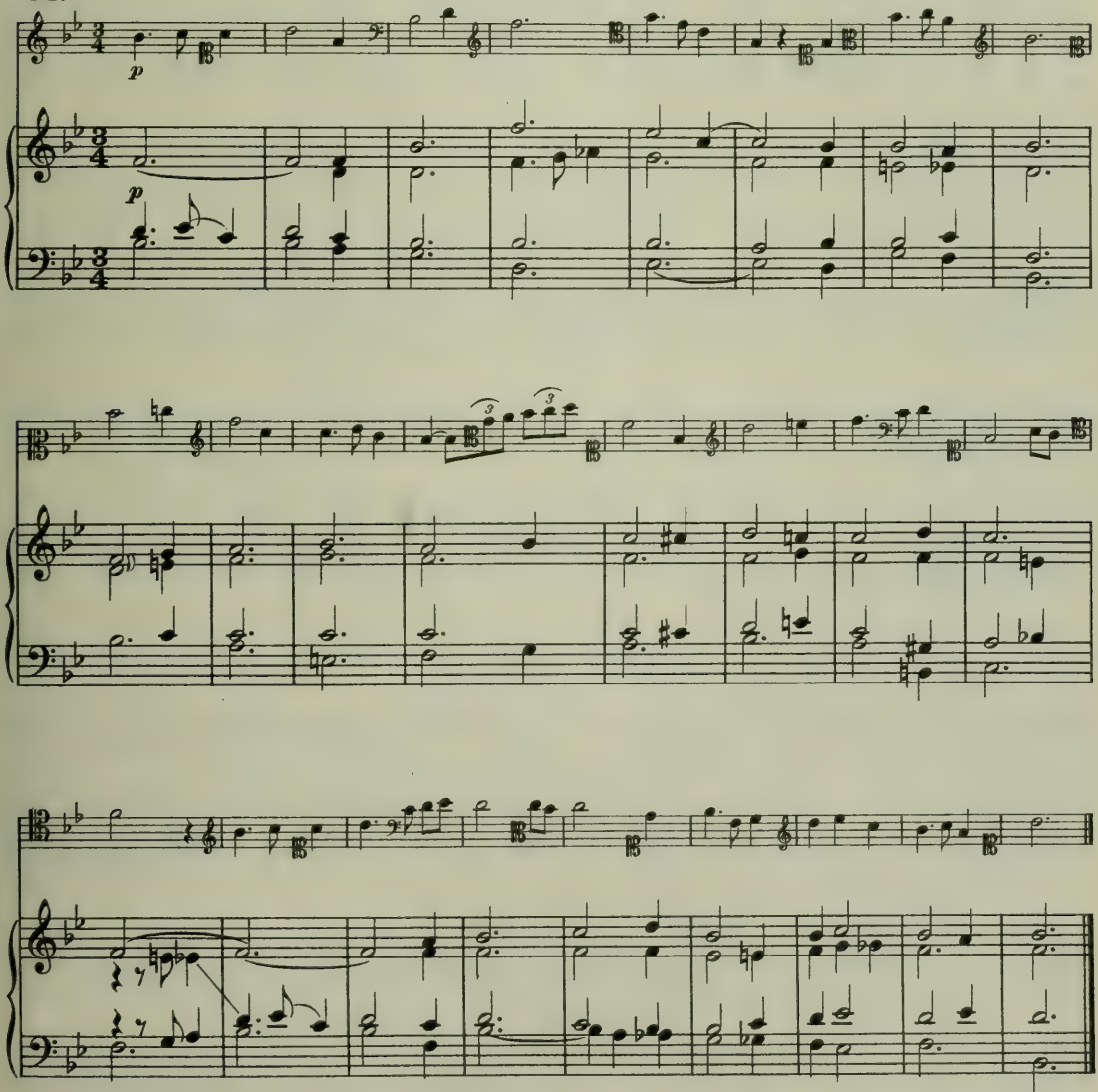
Lent et expressif (décomposez les temps)





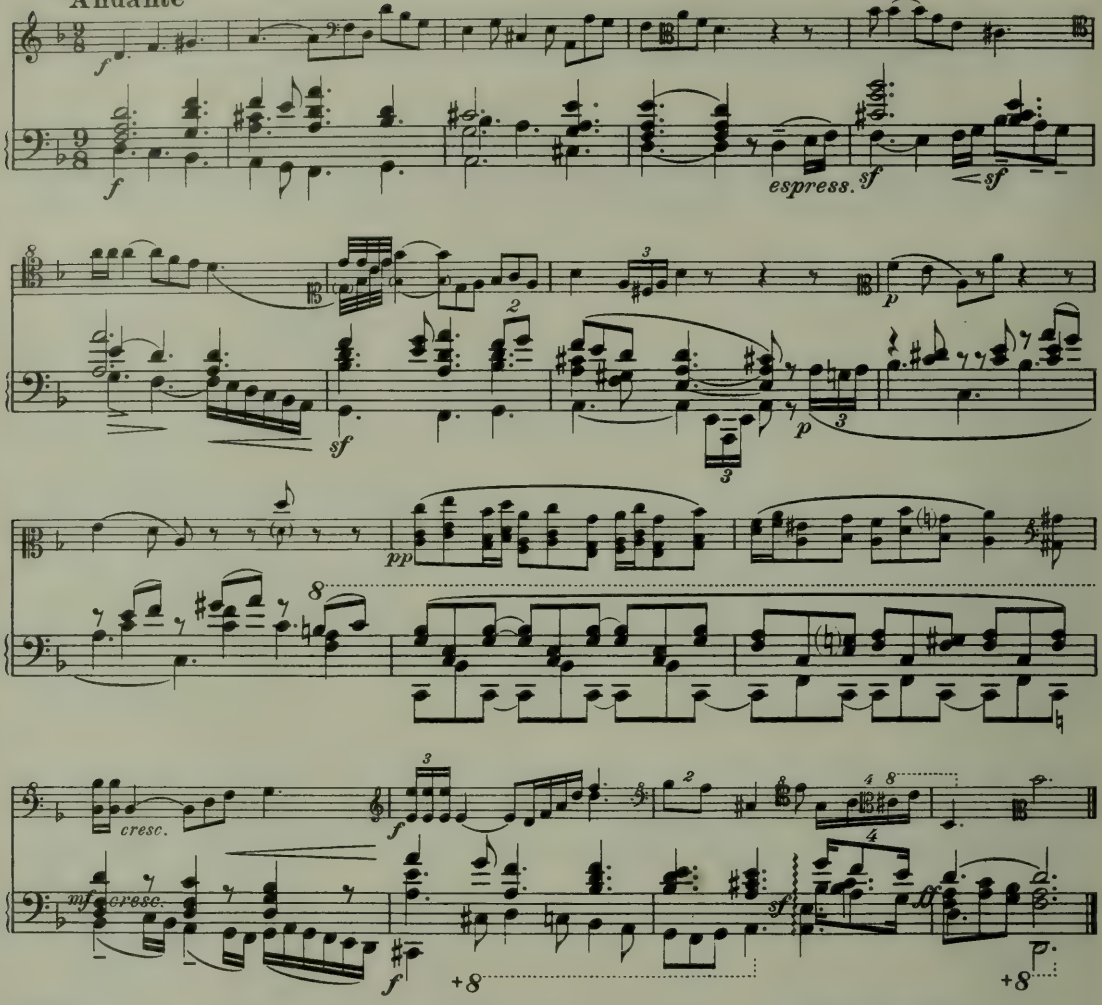
J. Joos
Directeur de l'École de musique instrumentale de Schaerbeek
(Brabant)

34.



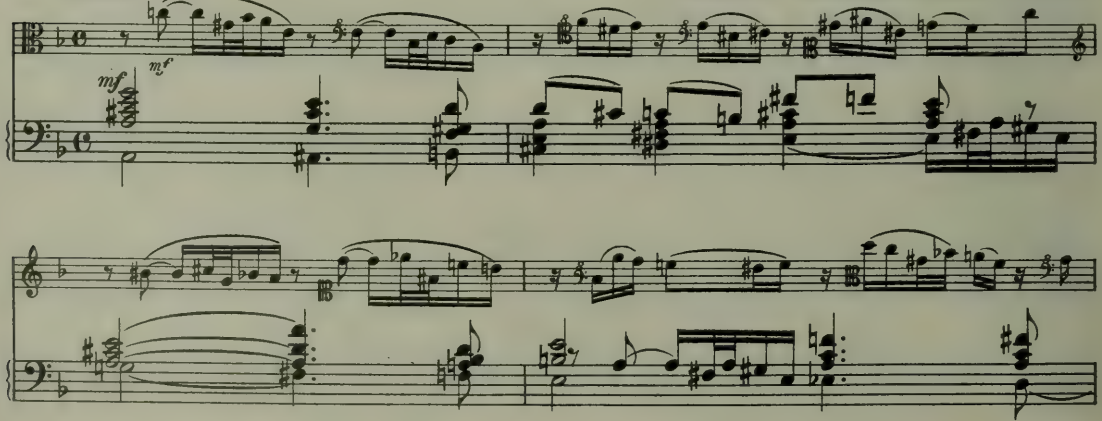
35. Andante

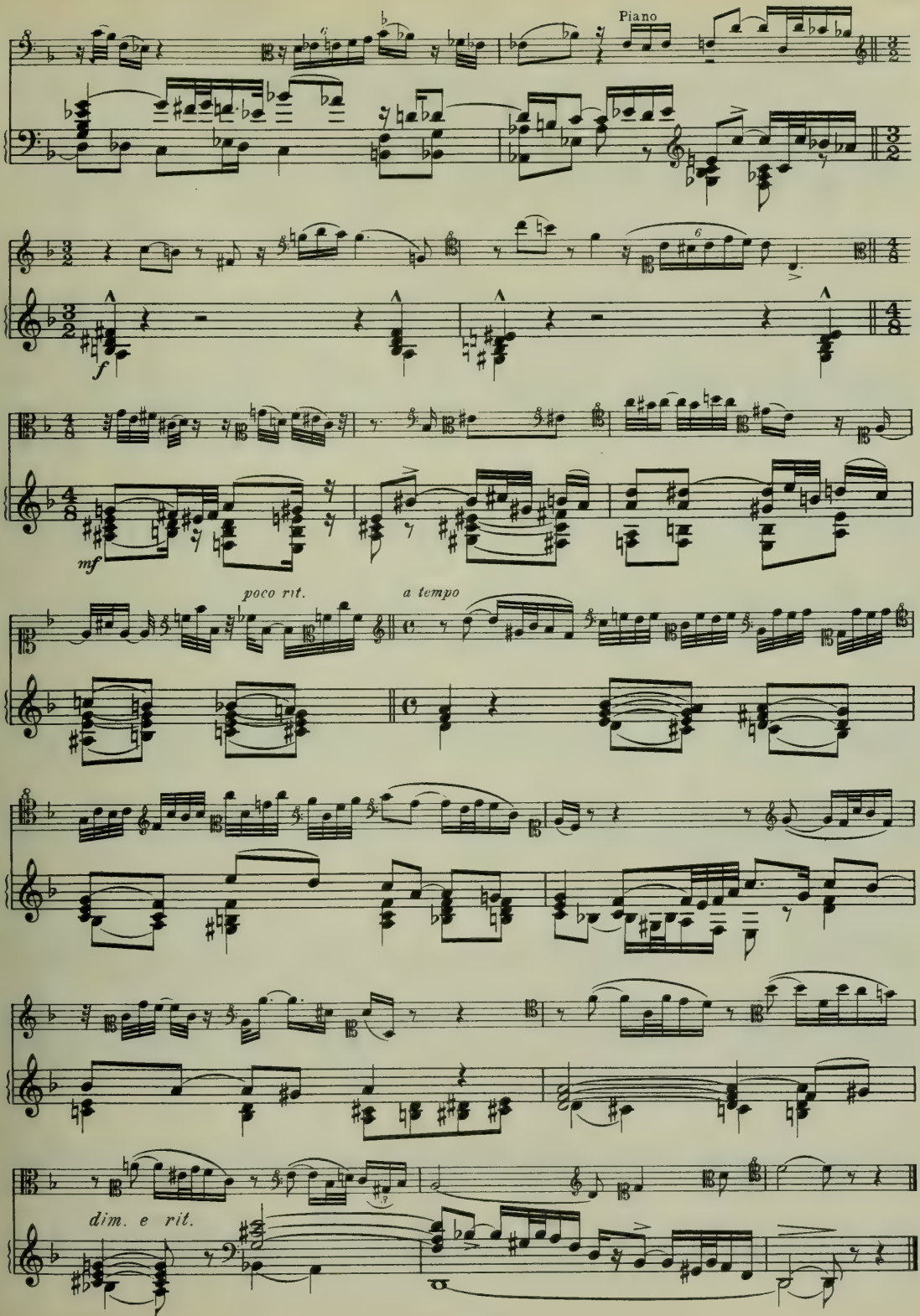
Nicolas Jeumont
Directeur de l'École de musique de La Louvière
(Hainaut)



36. Lento

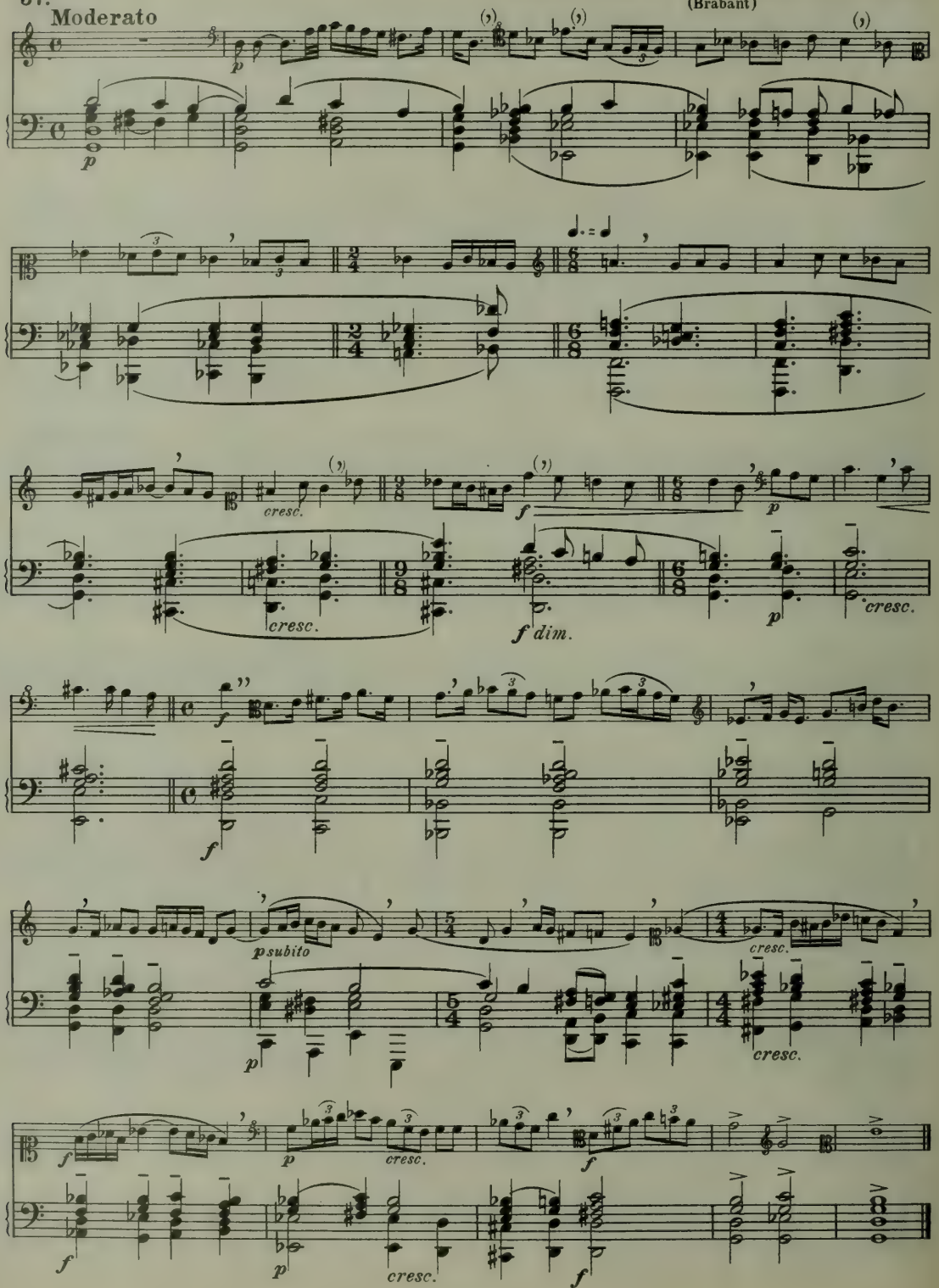
Richard Kips
Professeur au Conservatoire royal de Bruxelles




Piano
f
mf
poco rit.
a tempo
dim. e rit.

Edmond Jhek
Directeur de l'École de musique de Watermael - Boitsfort
(Brabant)

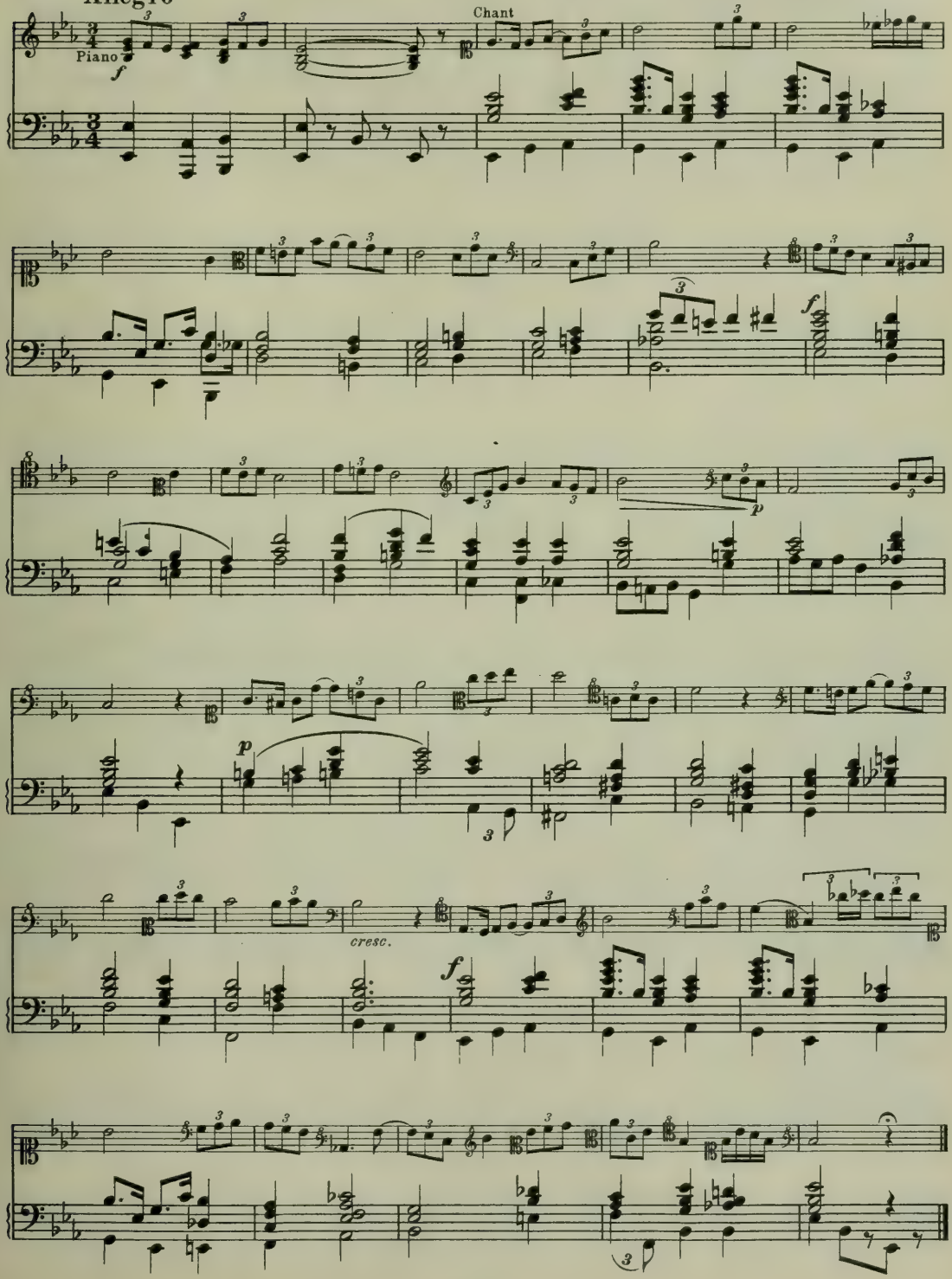
37.



38.

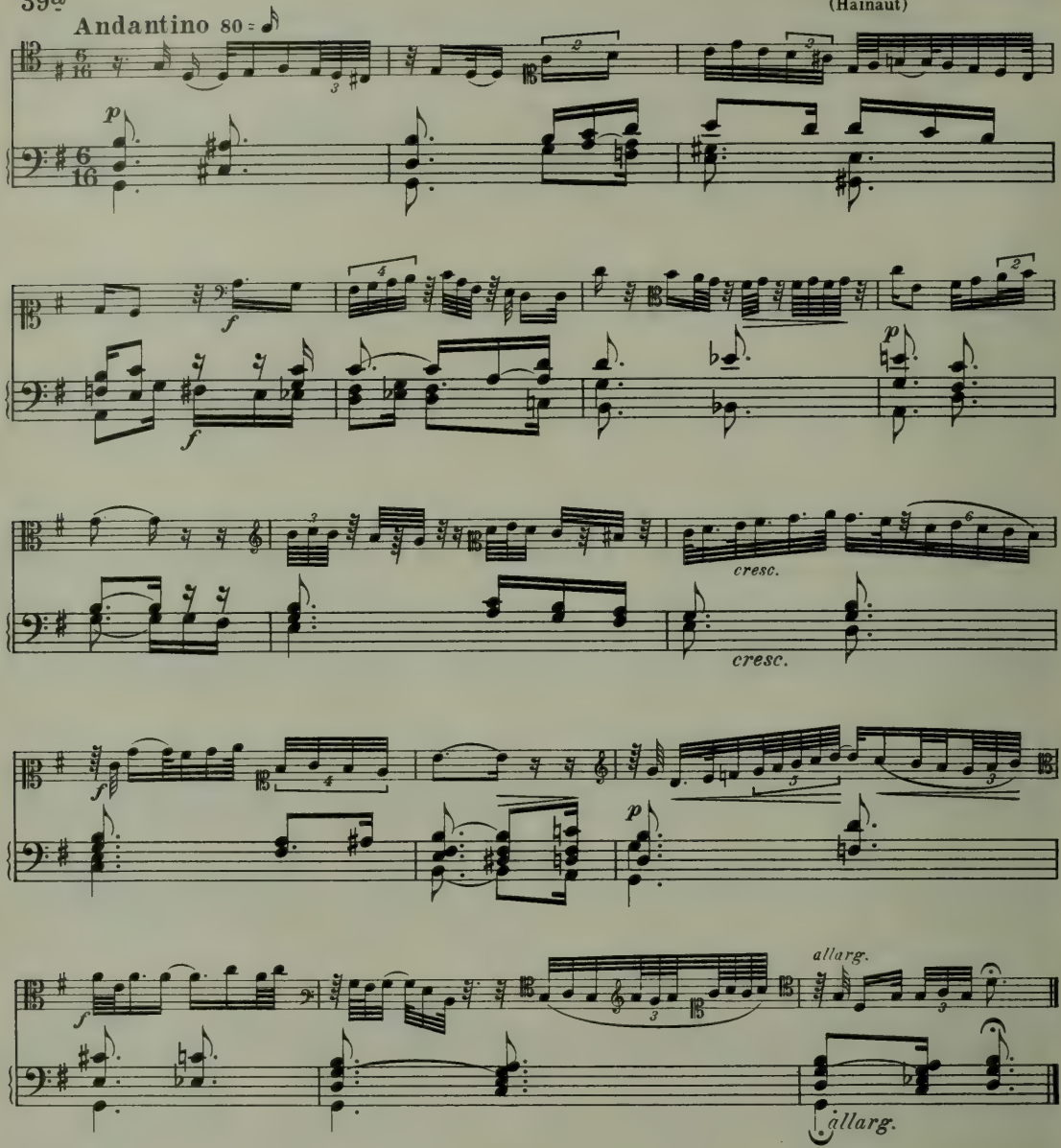
Allegro

A. Lenain
Directeur de l'École de musique de Montignies-sur-Sambre (Hainaut)
Professeur de violoncelle au Conservatoire de Charleroi (Hainaut)

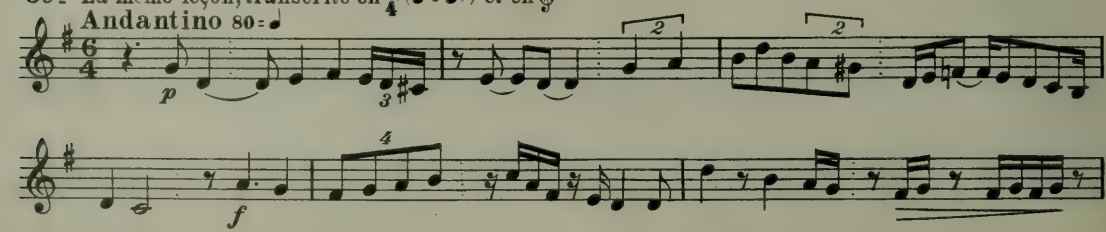


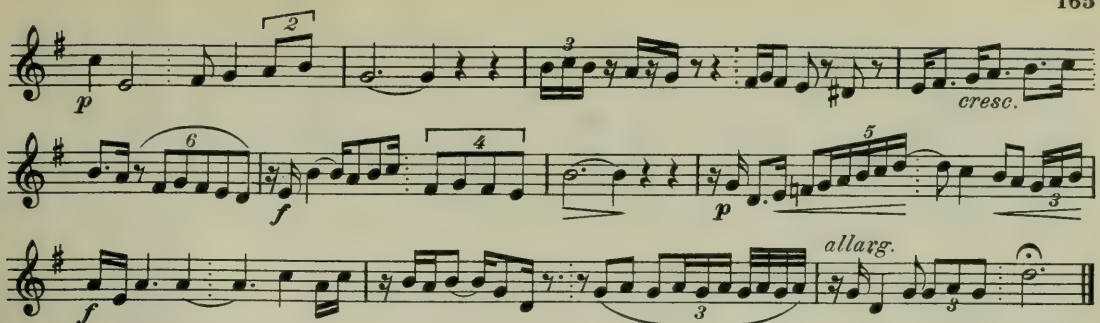
A. Lempers
Directeur de l'Académie de musique d'Ath
(Hainaut)

39a

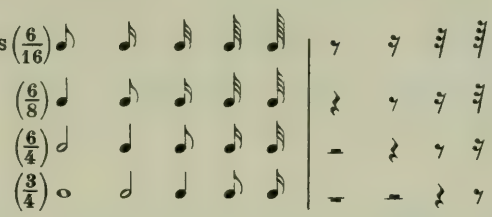


39b La même leçon, transcrite en $\frac{6}{4}$ (♩ = ♪) et en 𝄞



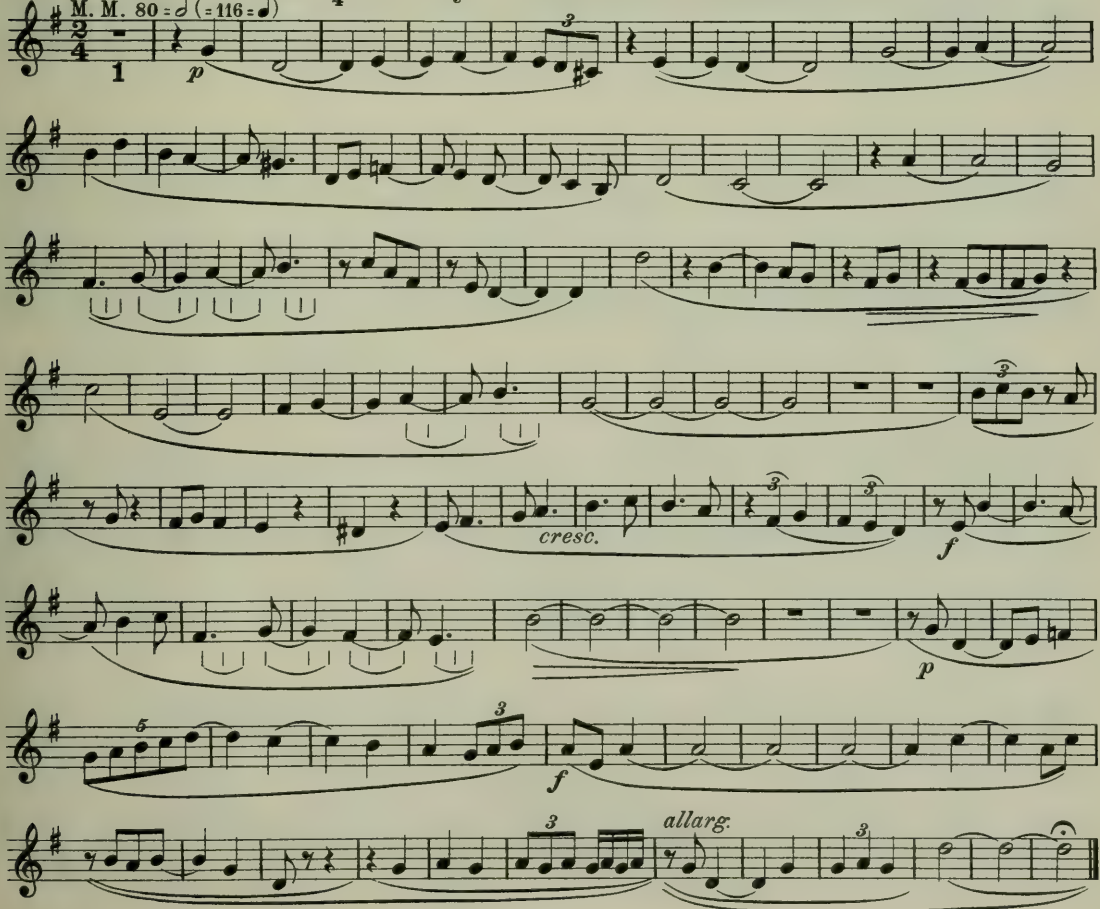


Valeurs correspondantes $\left(\frac{6}{16}\right)$ $\left(\frac{6}{8}\right)$ $\left(\frac{6}{4}\right)$ $\left(\frac{3}{4}\right)$



39c La même leçon, transcrite en $\frac{2}{4}$ (♩ = 𝅘𝅥𝅯) et en 𝄞. Les liaisons enserrent les mesures de la version originale

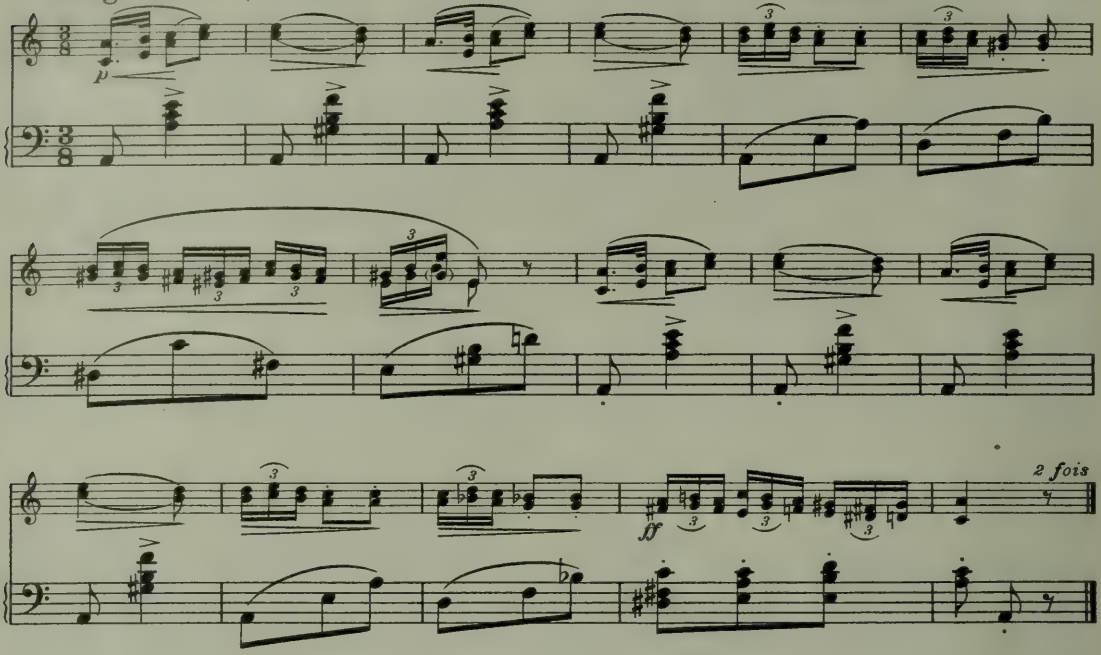
M. M. 80 = 𝅗𝅥 (= 116 = ♩)



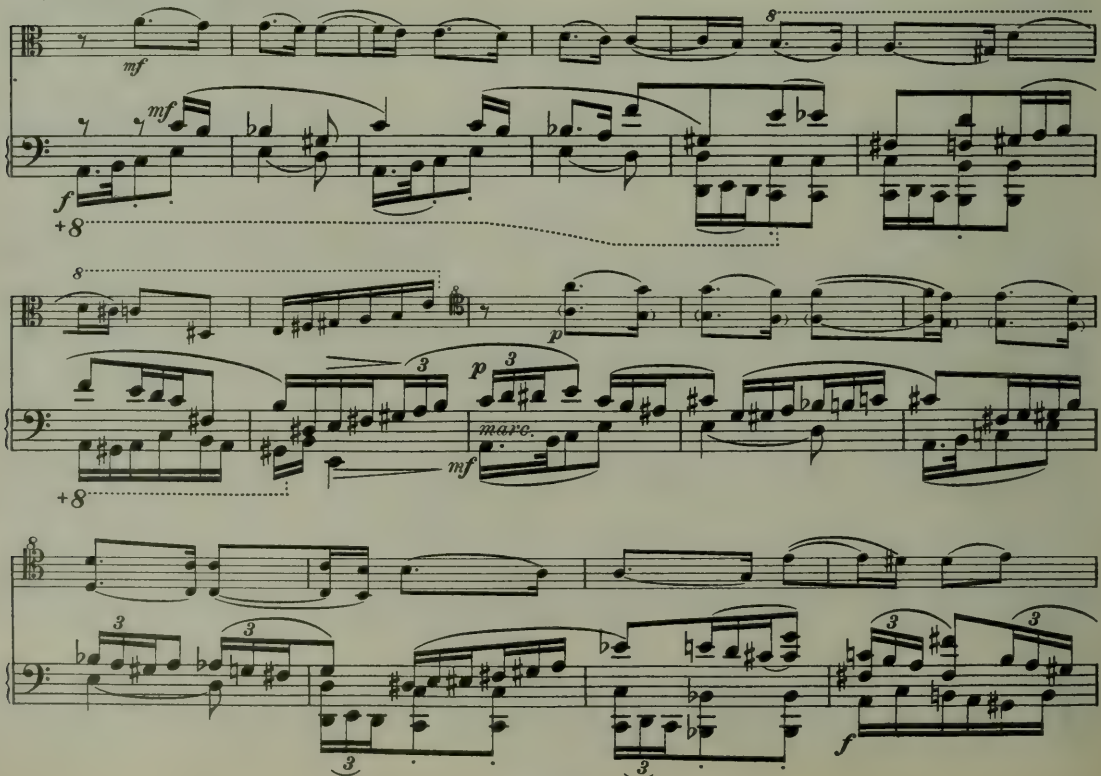
40.

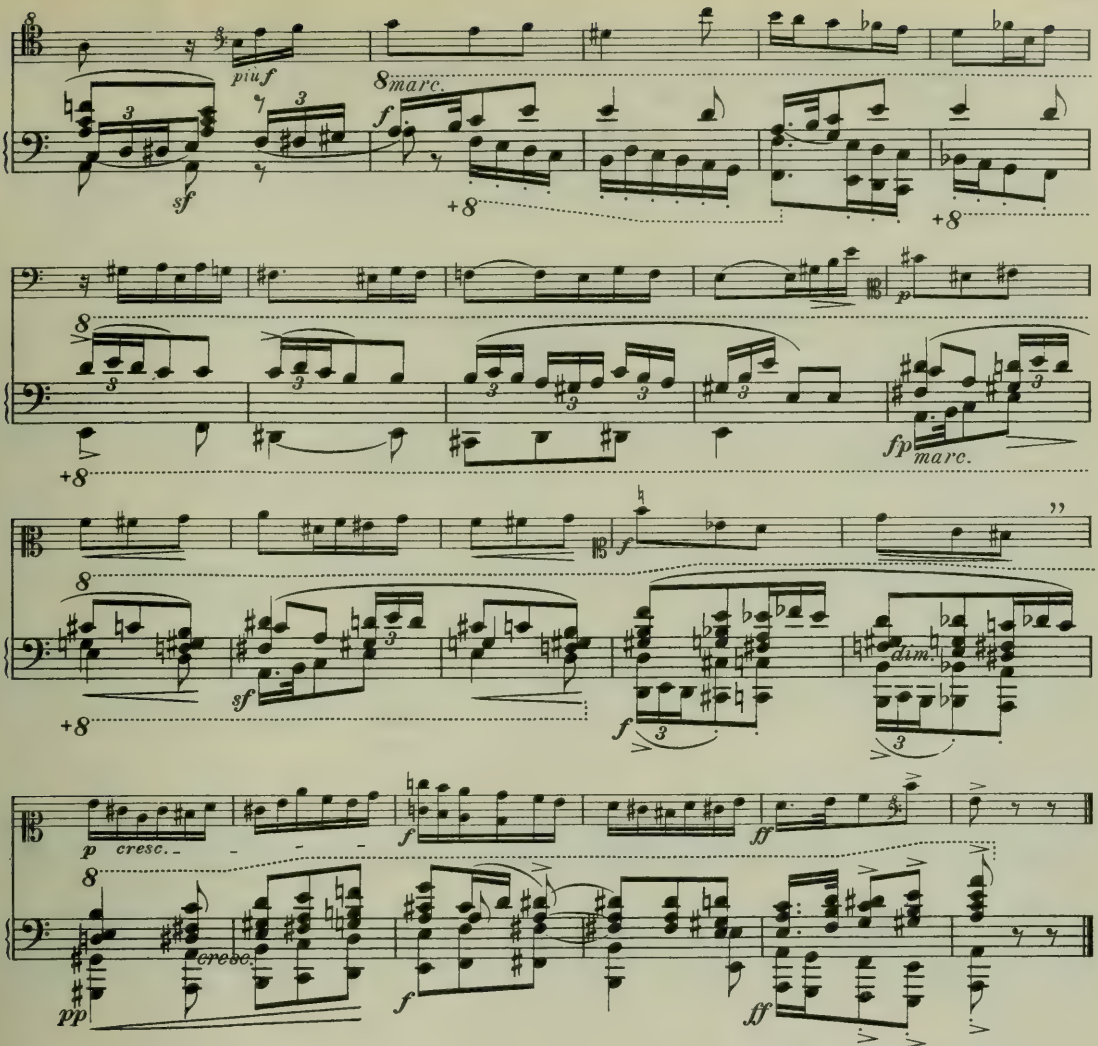
Allegro assai (Assez vite)

Louis Leclercq
Professeur à l'École de musique de Braine-le-Comte
(Hainaut)



Variations sur le même thème

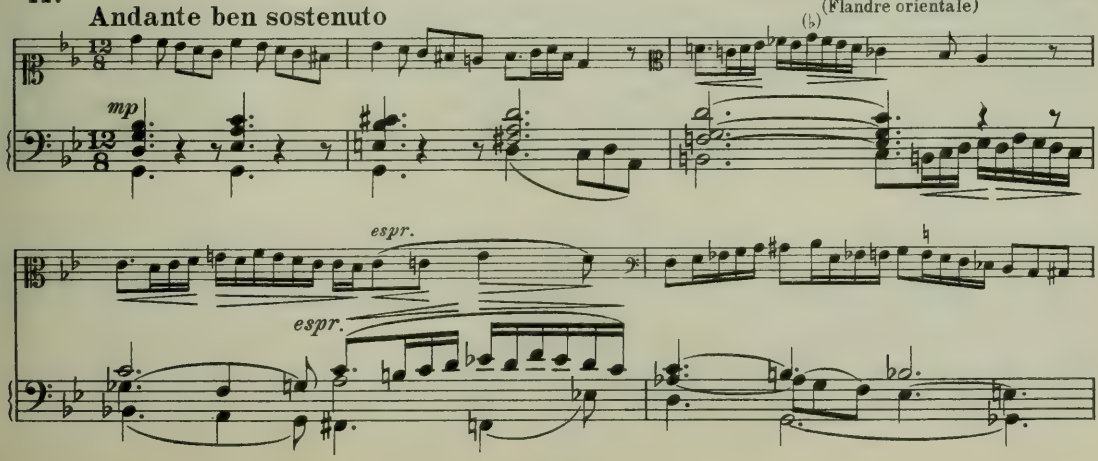


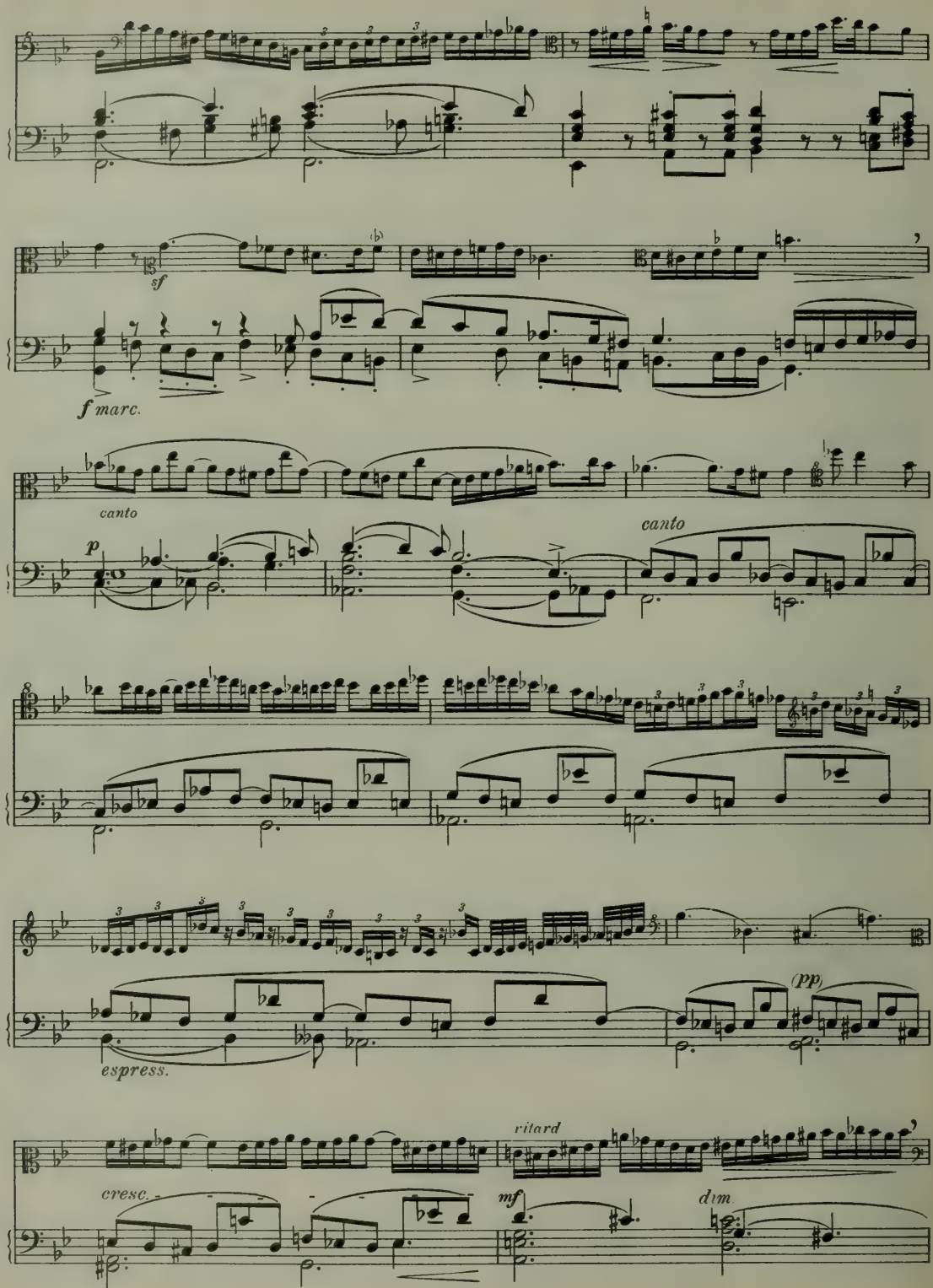


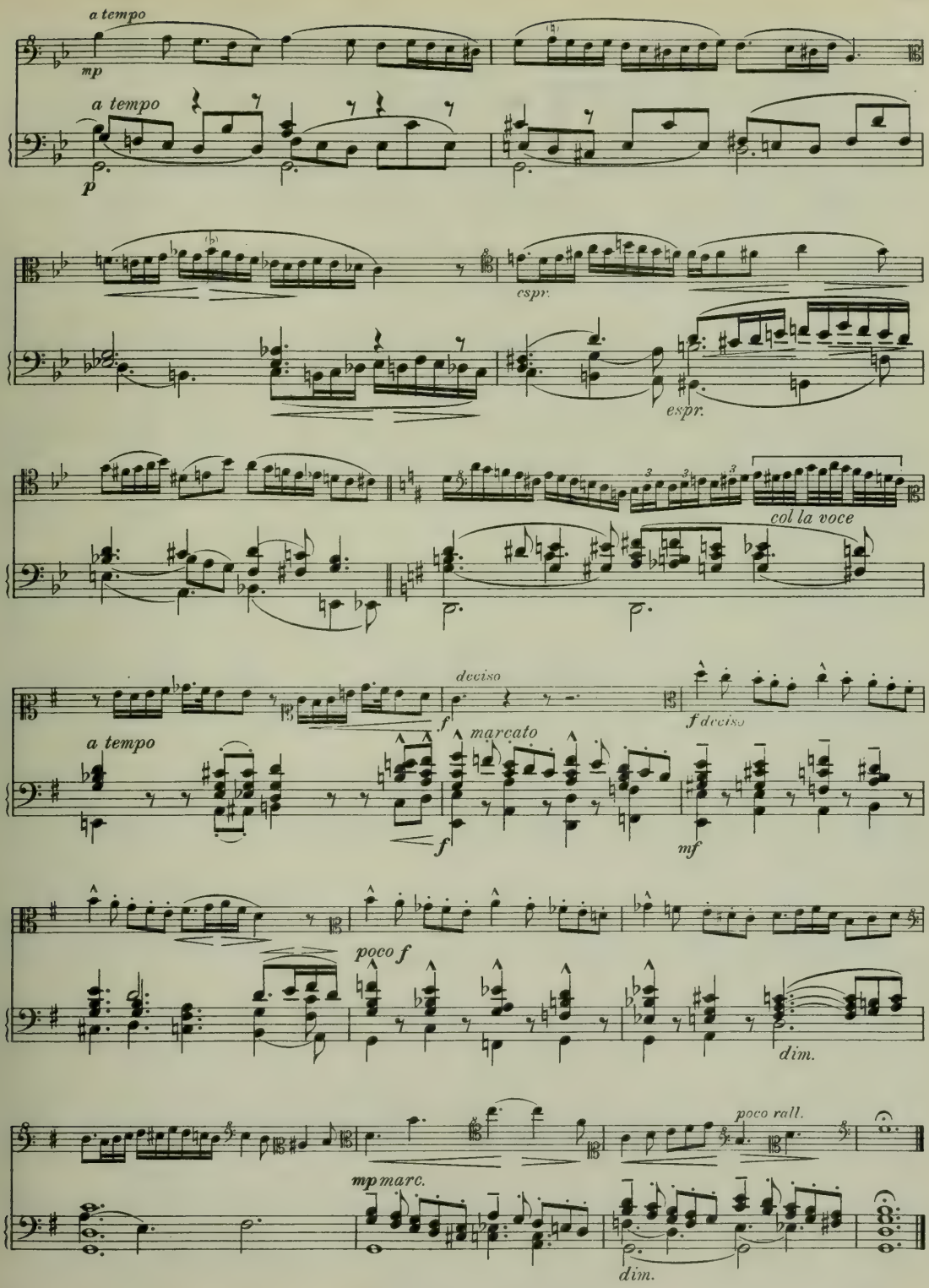
41.

Andante ben sostenuto

M. Lunssens
Directeur du Conservatoire royal de Gand
(Flandre orientale)

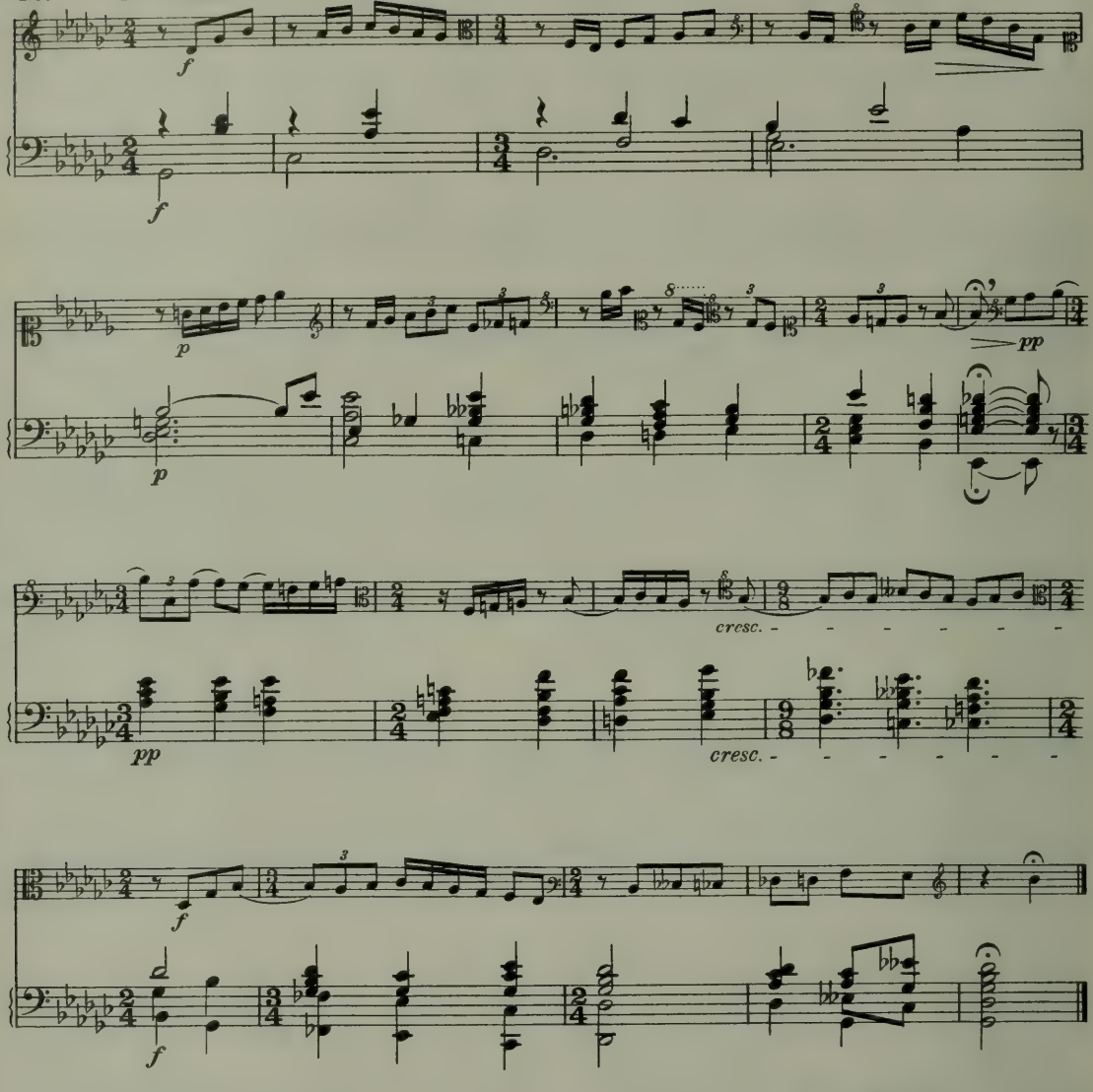



sf
f marc.
canto
p
canto
(pp)
espress.
ritard
cresc.
mf
dim.


a tempo
mp
a tempo
p
espr.
espr.
col la voce
deciso
f
f deciso
a tempo
marcato
f
mf
poco f
dim.
poco rall.
mp marc.
dim.

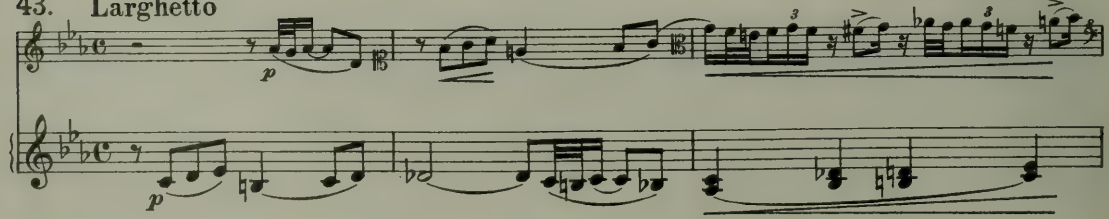
Al. Lesire
Directeur de l'École de musique de Binche
(Hainaut)

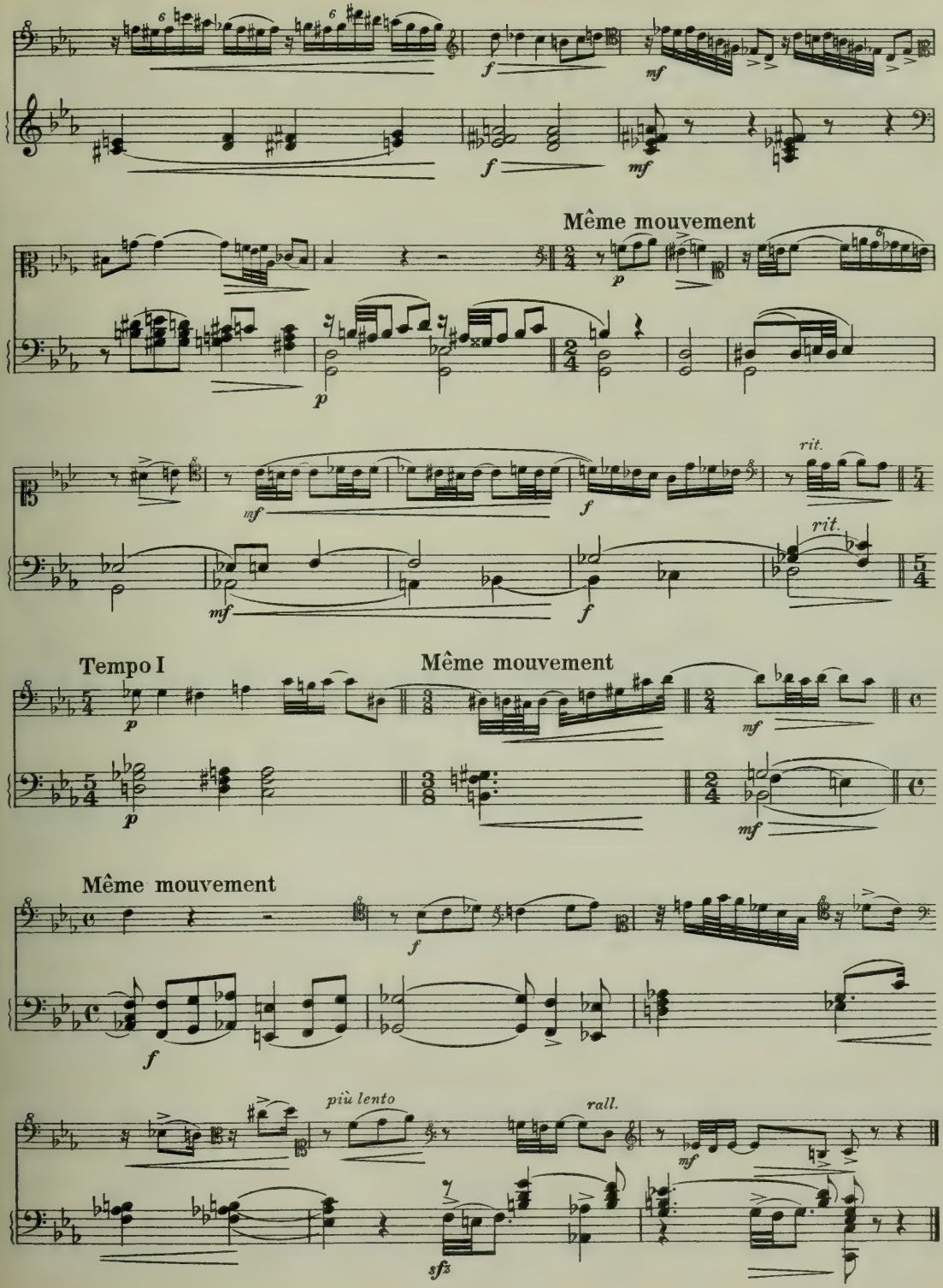
42. Moderato



René Louthe
Directeur de l'École de musique de Houdeng-Aimeries
(Hainaut)

43. Larghetto

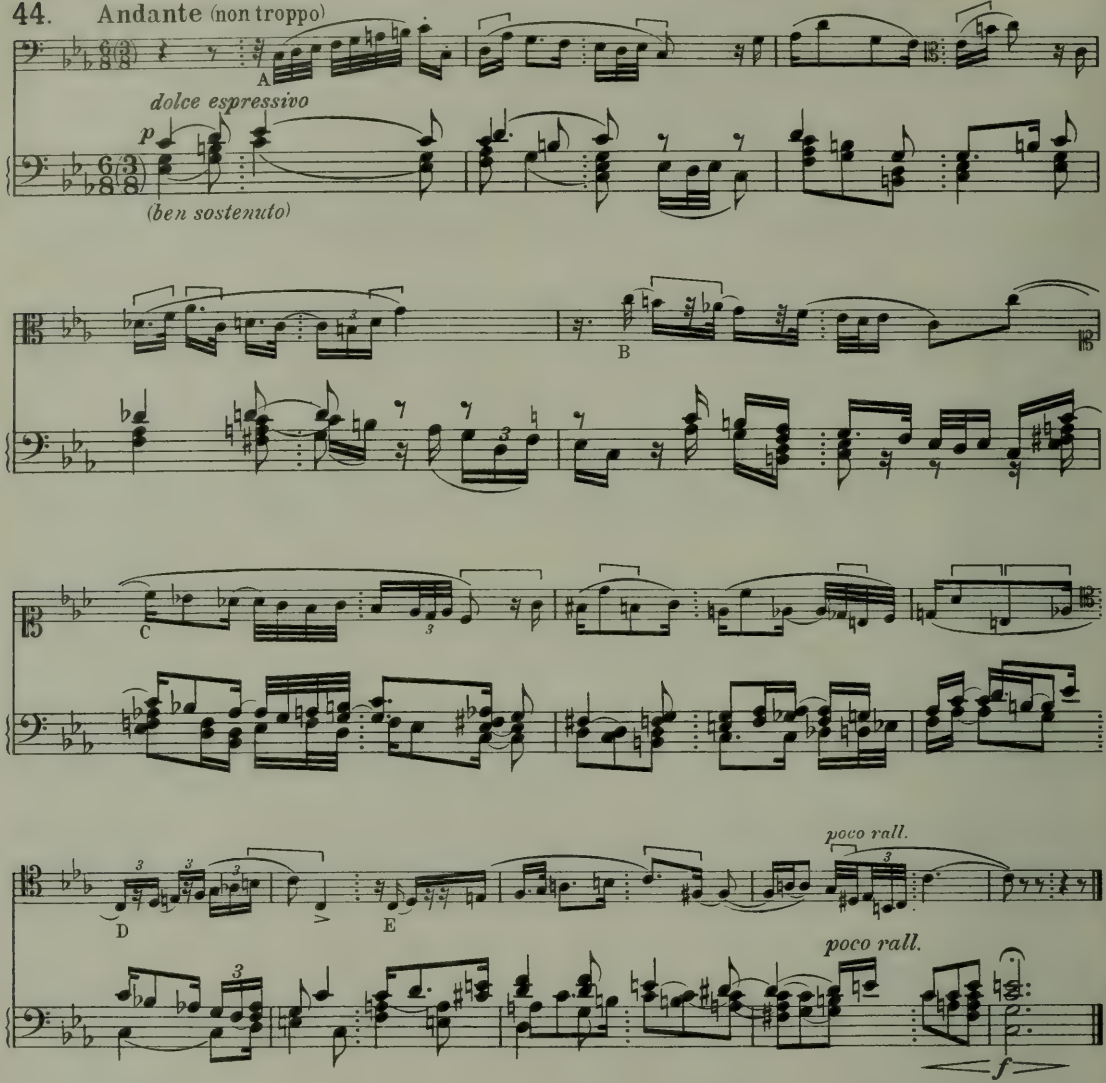



Même mouvement
rit.
rit.
Tempo I
Même mouvement
Même mouvement
più lento
rall.

Exercices théoriques { Nommez les gammes désignées par les lettres A B C D E
Nommez les intervalles placés sous les signes ⌐¬

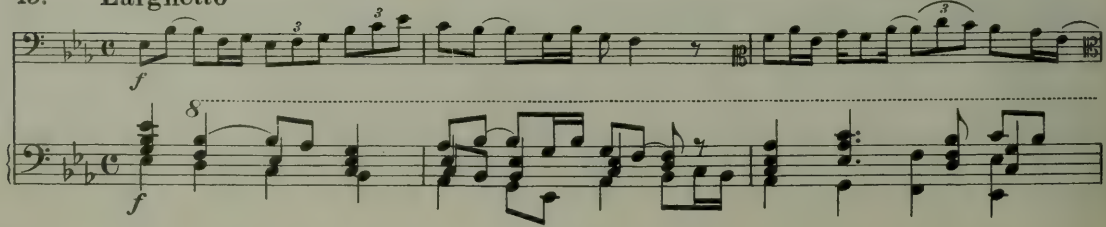
Ph. Loockx
Directeur de l'Académie de musique d'Alost
et de l'École de musique de Gentbrugge
(Flandre or.)

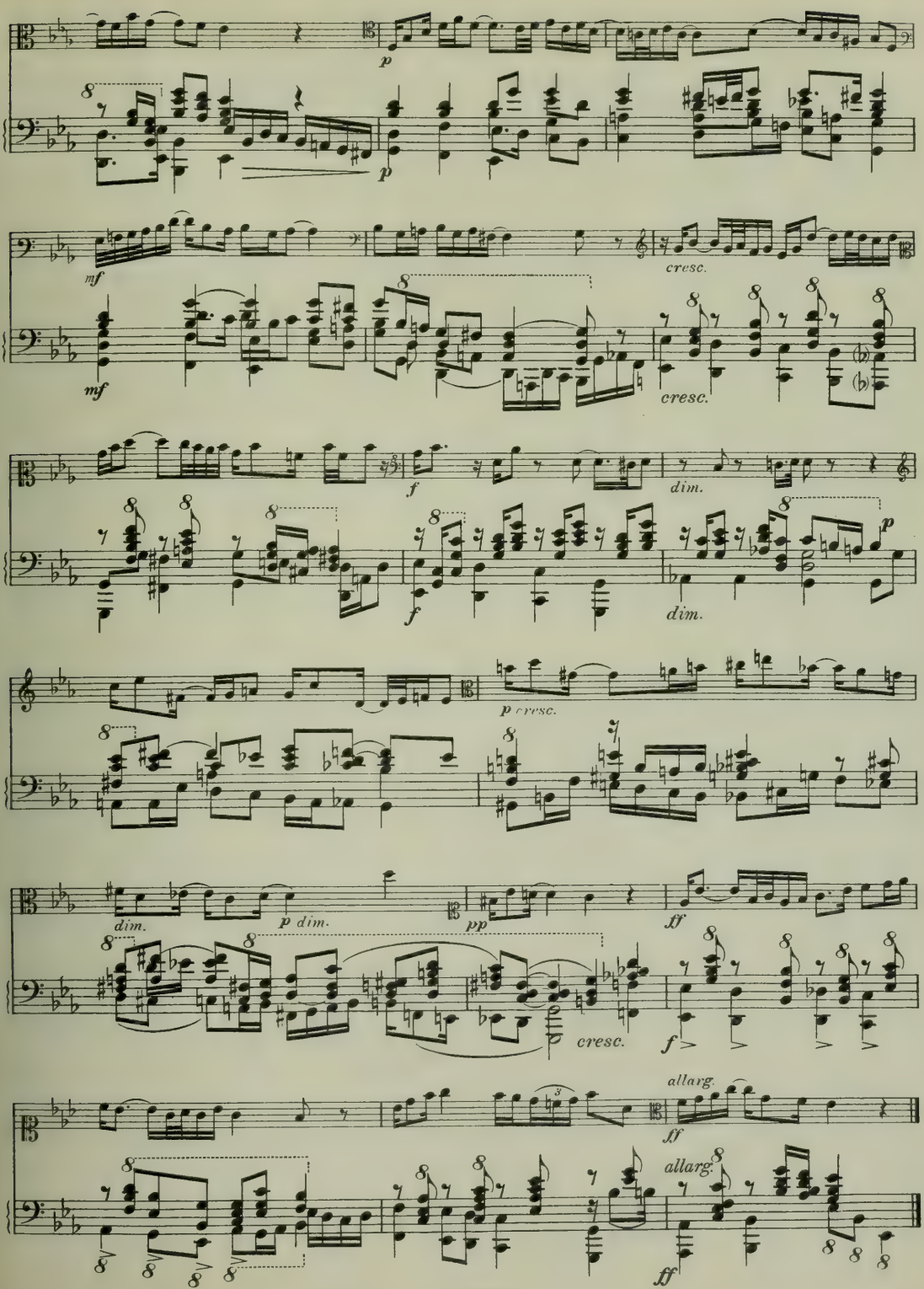
44. **Andante** (non troppo)



R. Malbrecq
Directeur de l'École de musique de Wasmes
(Hainaut)

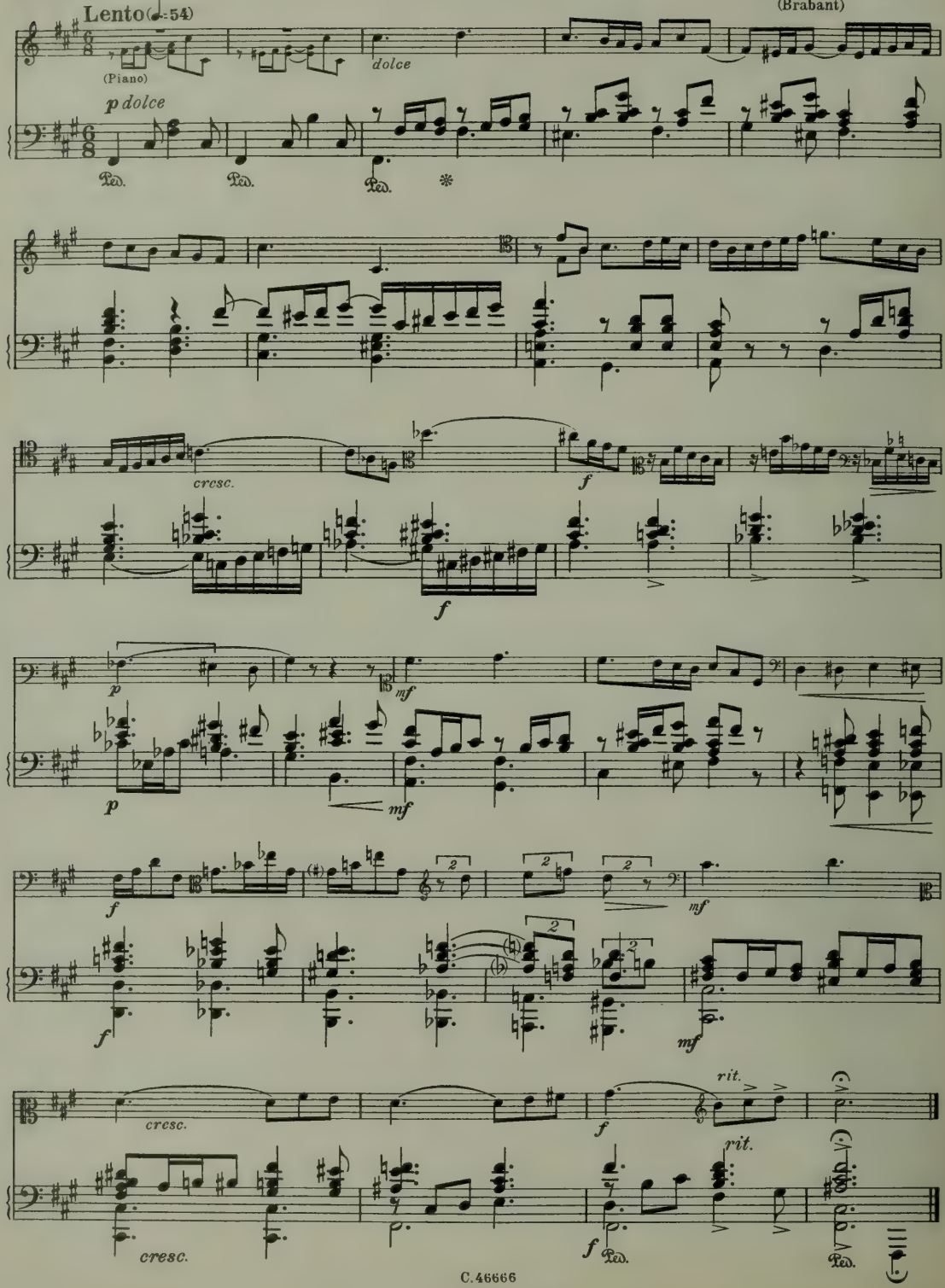
45. **Larghetto**




p
p
mf
mf
cresc.
cresc.
f
f
dim.
dim.
p
p cresc.
dim.
p dim.
pp
ff
cresc.
f
allarg.
ff
allarg.
ff

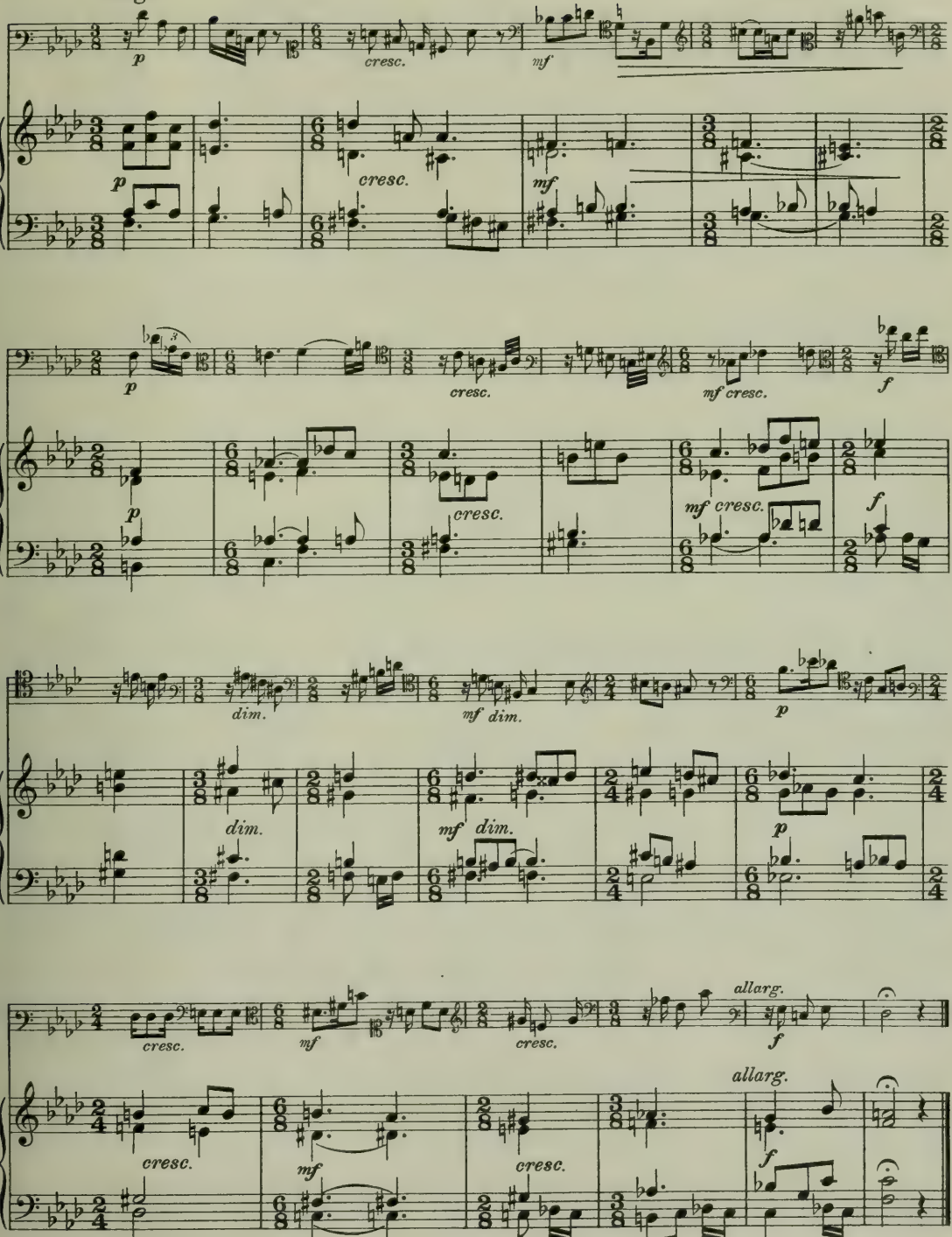
Alfred Mahy
Directeur de l'École de musique de
St Josse t.n. – Schaerbeek
(Brabant)

46. Sicilienne



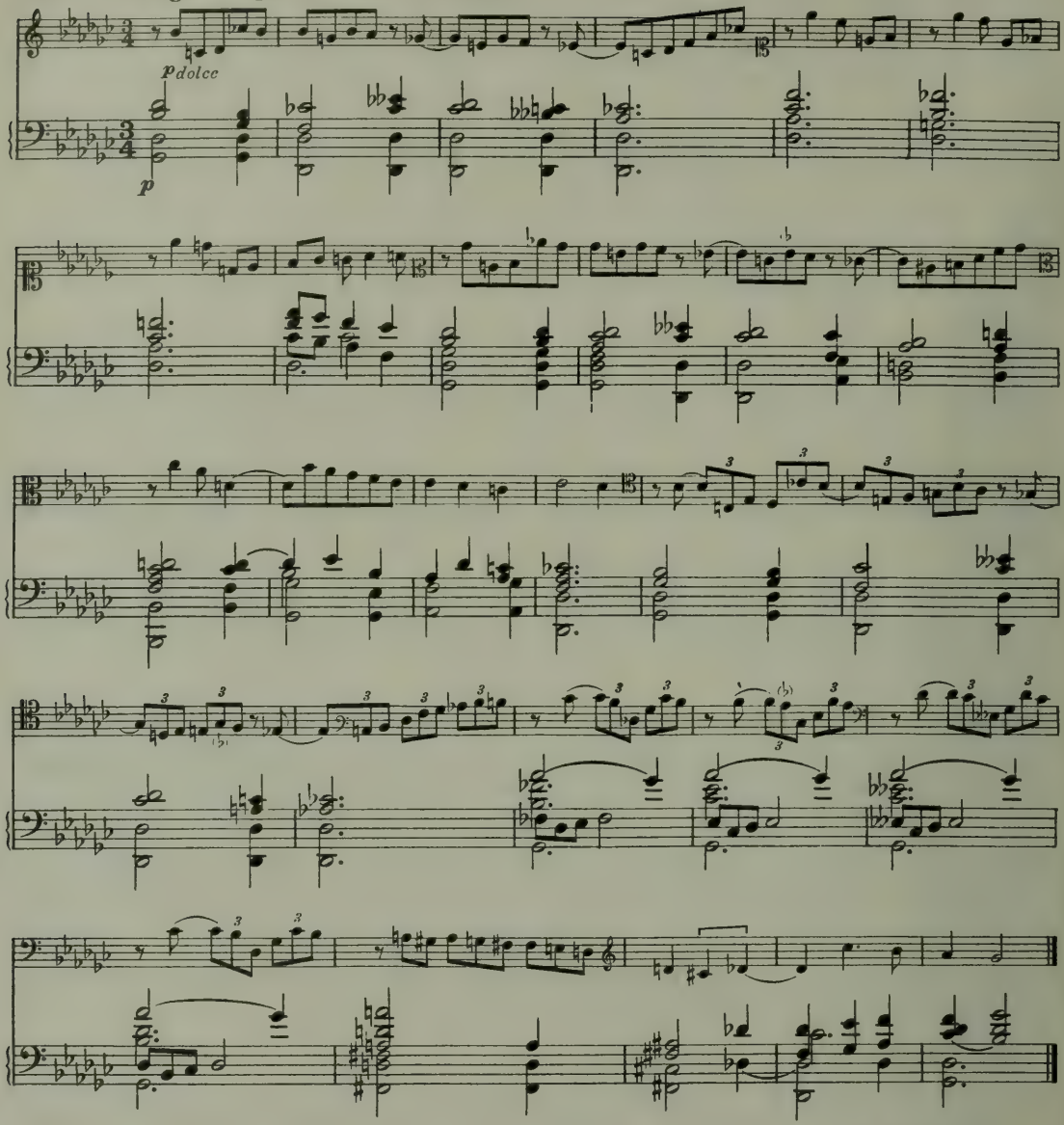
A. Maton
Directeur de l'École de musique de Quaregnon
(Hainaut)

47. Adagio



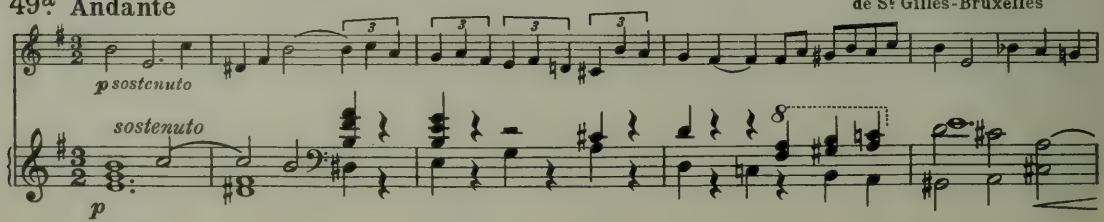
48. **Adagio** D'après „Tristan" de R. Wagner

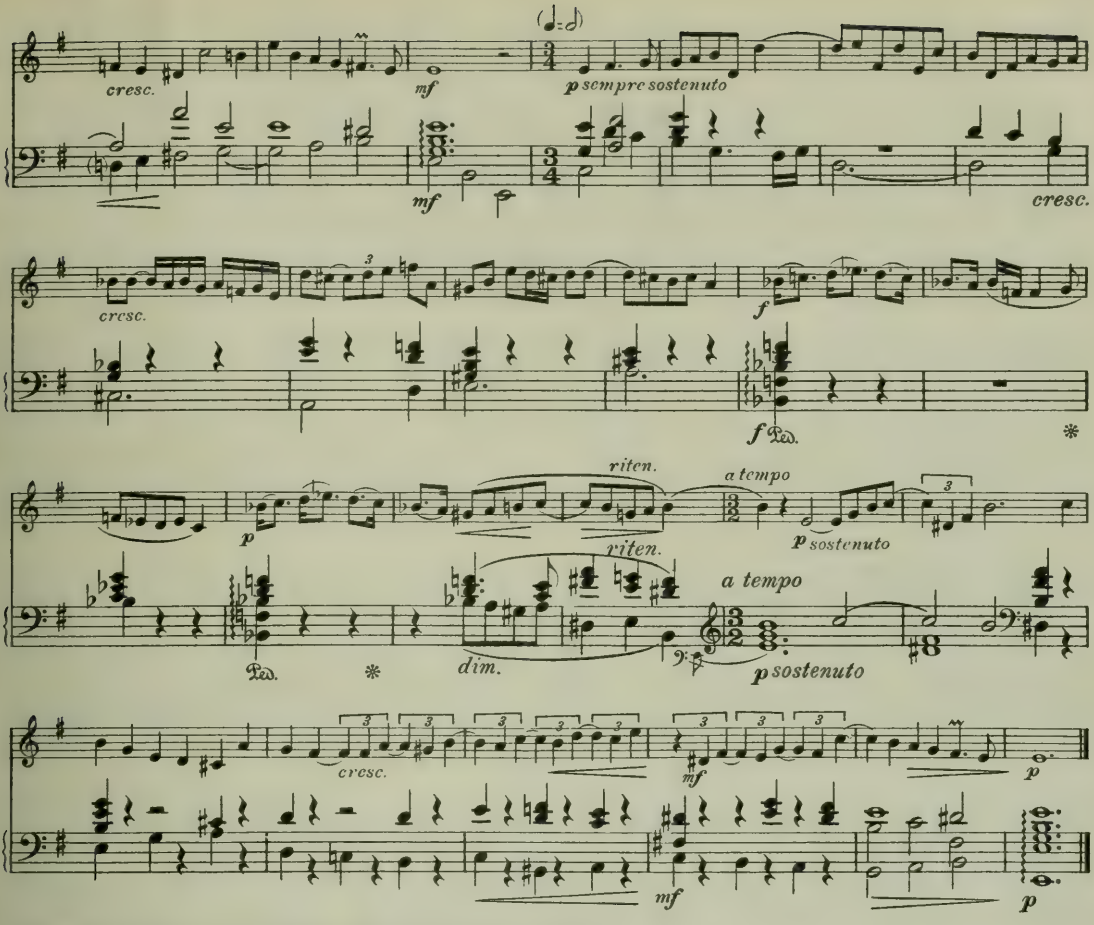
L. Mortelmans
Directeur de Conservatoire royal d'Anvers



49a. **Andante**

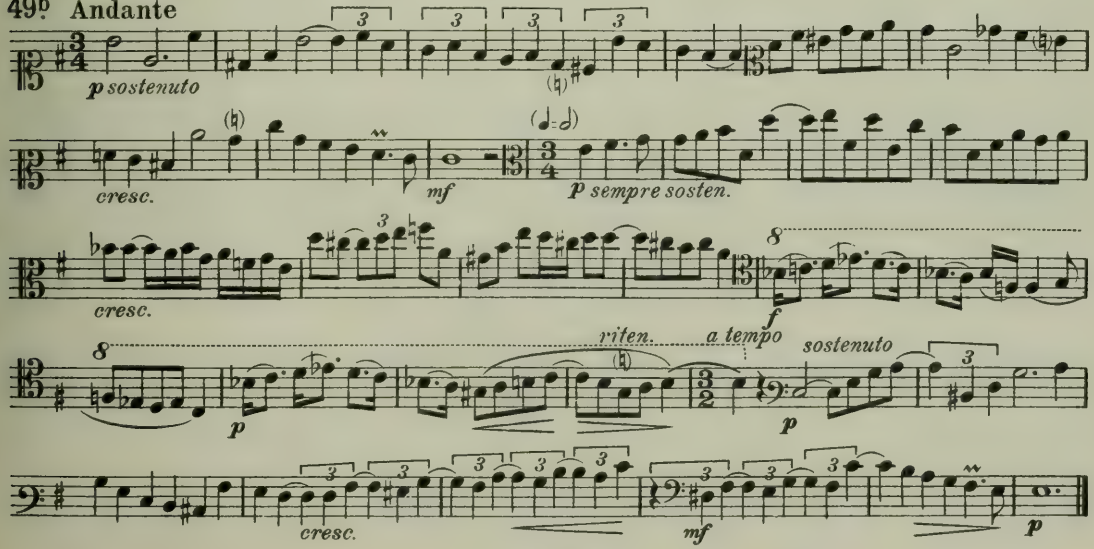
R. Moulaert
Directeur de l'École de musique
de St Gilles-Bruxelles





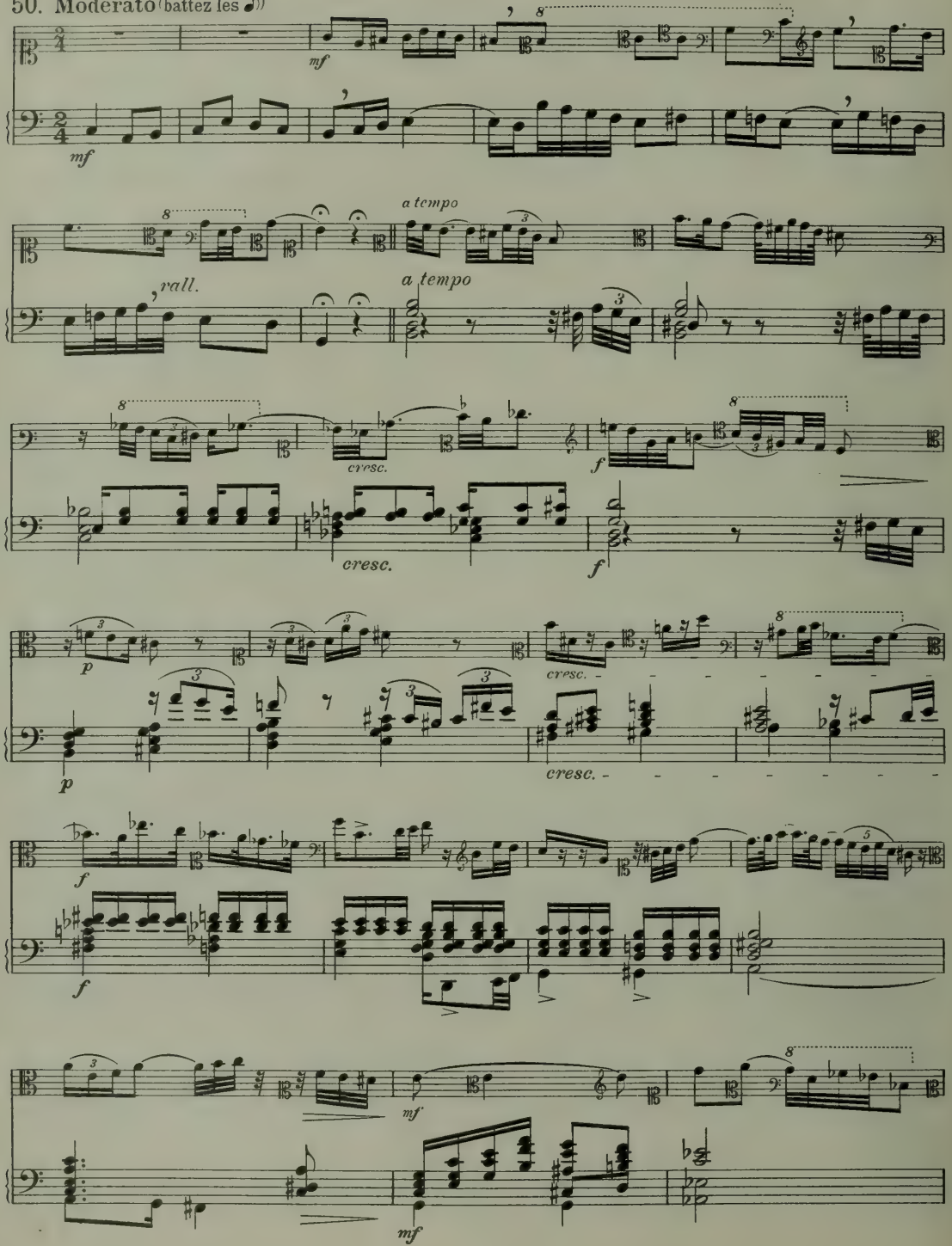
Le leçon précédente avec changements de clés (Même accompt)

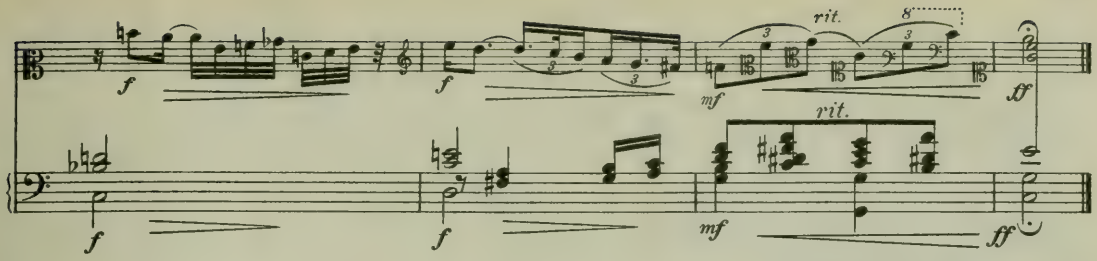
49b **Andante**



R. Pierquin (Roux, 1892)
Directeur des Ecoles de musique de Monceau-S.-S
et de Gilly; Professeur au Conservatoire de Charleroi
(Hainaut)

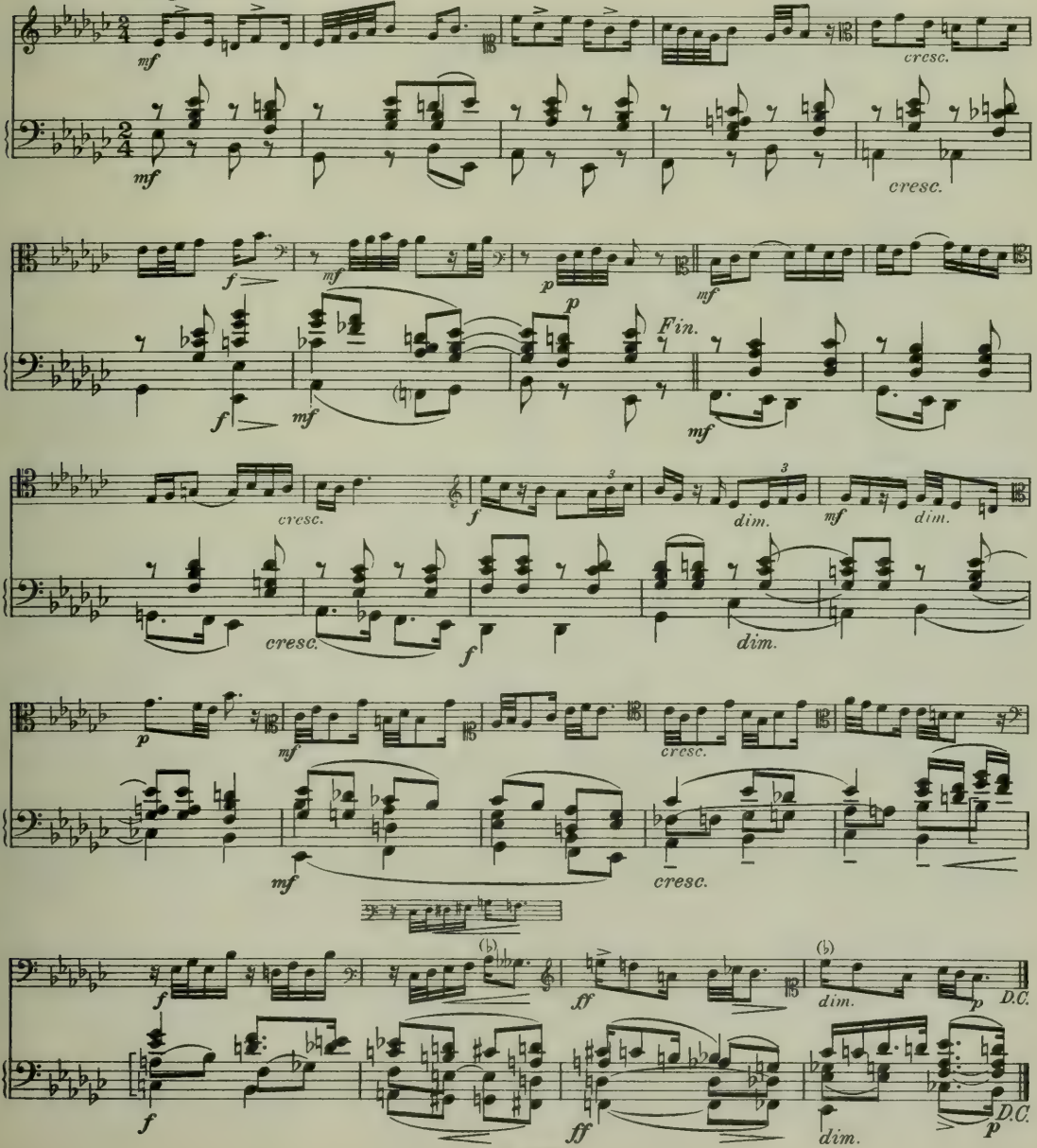
50. Moderato (battez les 𝅗𝅥)





Robert Mouling
Directeur de l'Académie de musique de St Trond
(Limbourg)

51. Allegro (♪=126)



Souvenir

Raymond Muller
Professeur à l'École de musique de Jette St Pierre
(Brabant)

52. **Lento** (♩=48) Dans un sentiment un peu mélancolique

pp avec pédale ad lib.

Poco più mosso (♩=96)

cédez un peu

a tempo

a tempo

rall.

Tempo I (♩=84)

cresc.

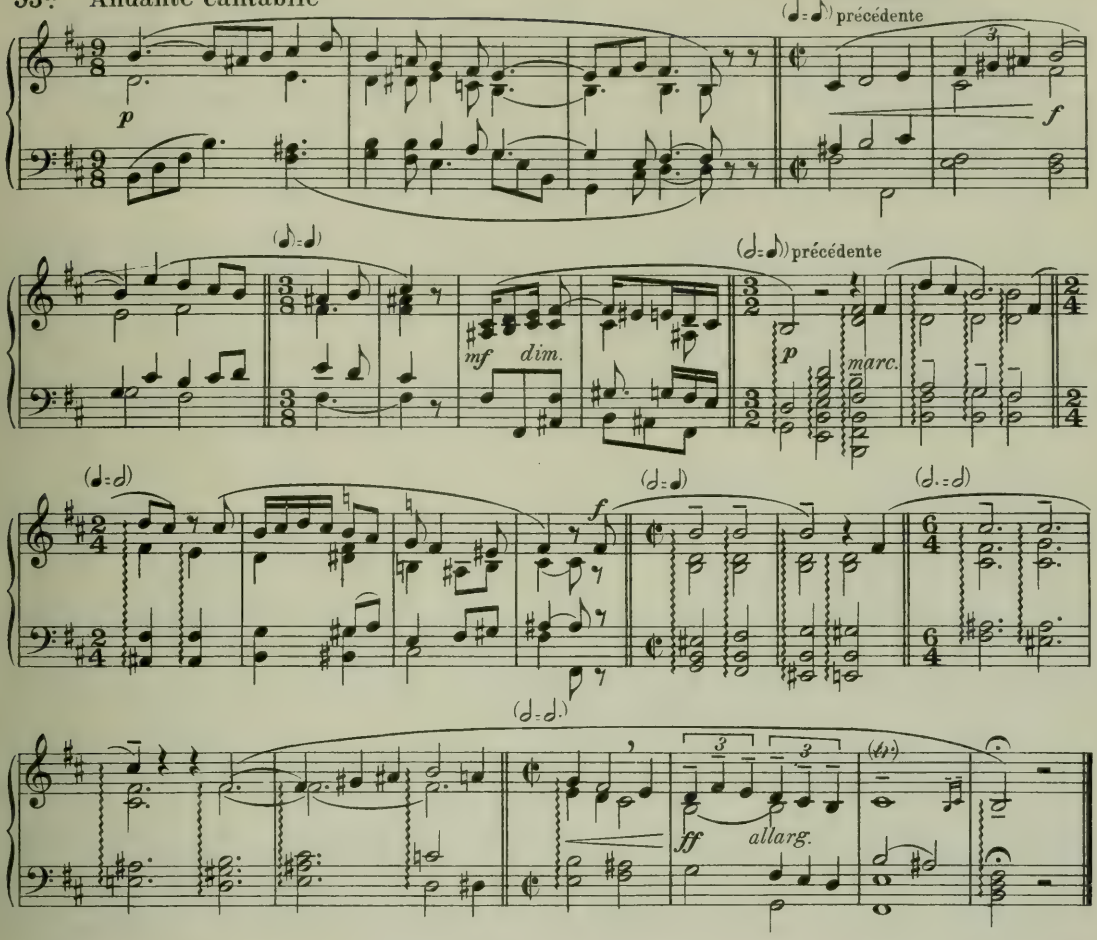
Tempo

rall.

m.d.

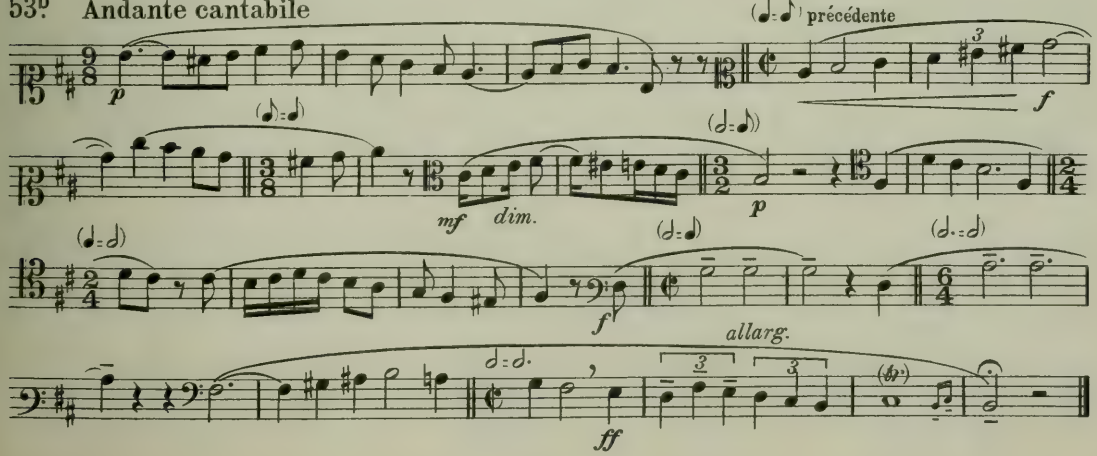
Léon Nachtergaele
Directeur de l'École de musique de Deynze
(Flandre or.)

53a Andante cantabile



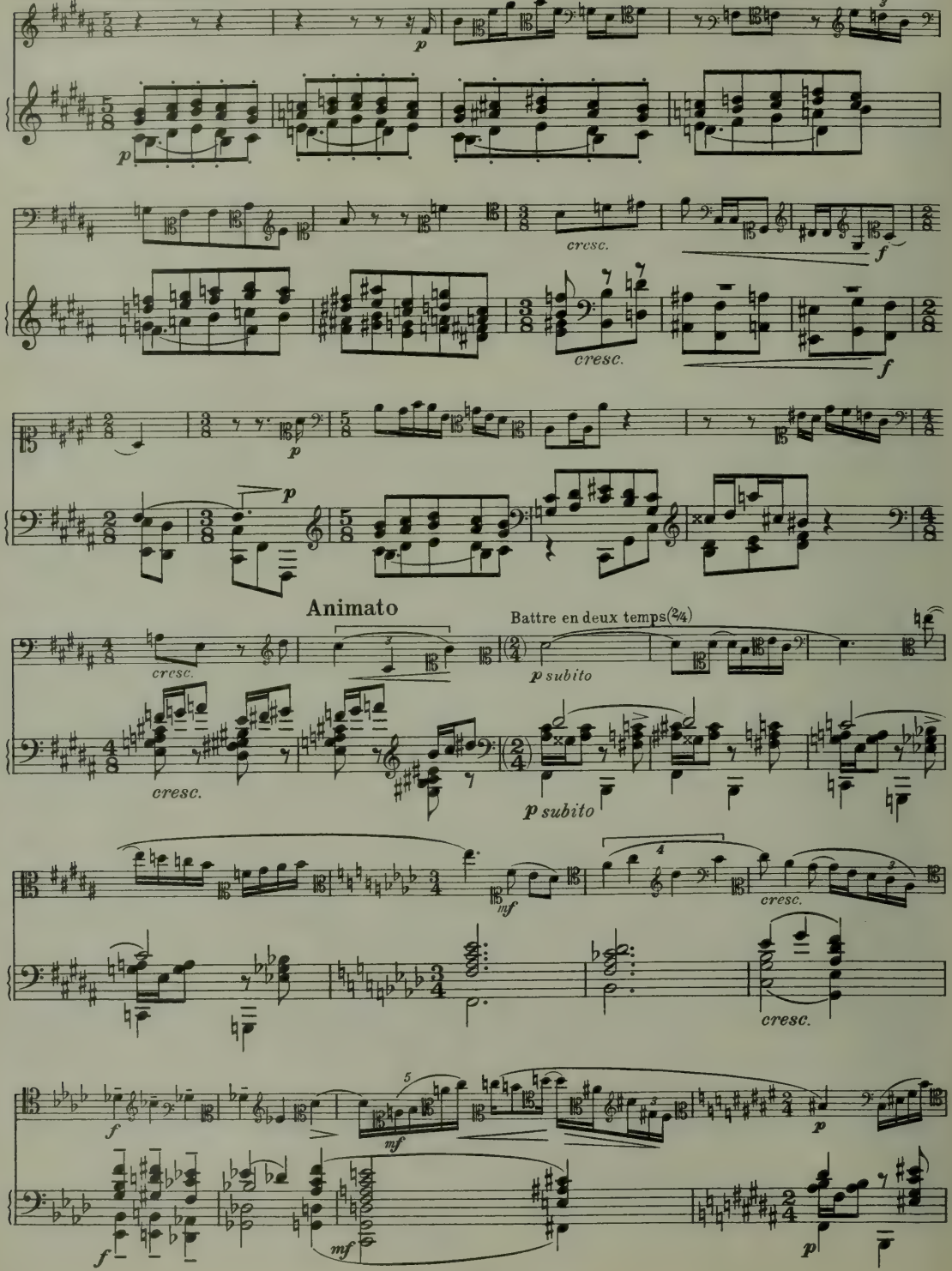
La même leçon avec changements de clés (Même accompagnement)

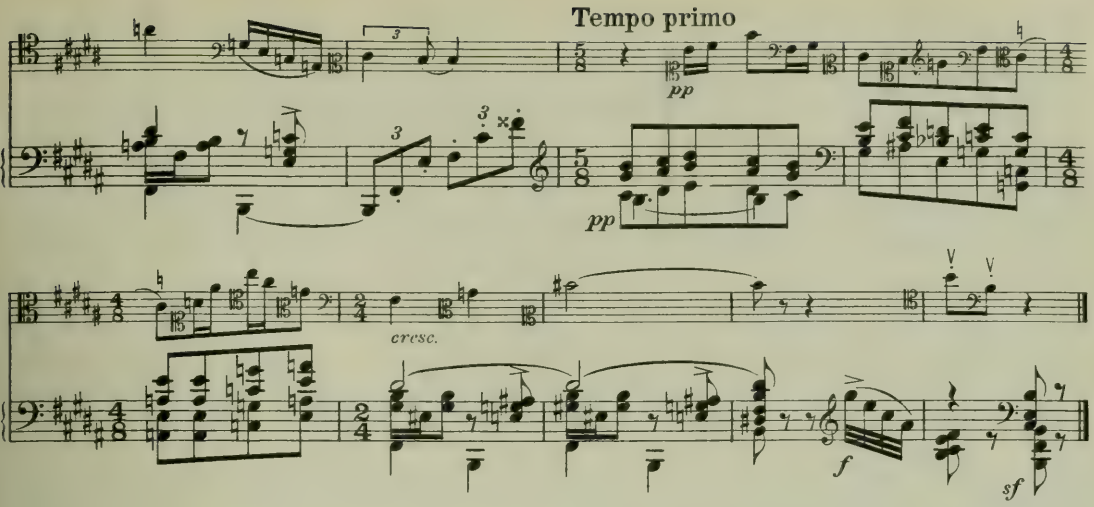
53b Andante cantabile



Marcel Poot
Professeur à l'École de musique de Vilvorde
(Brabant)

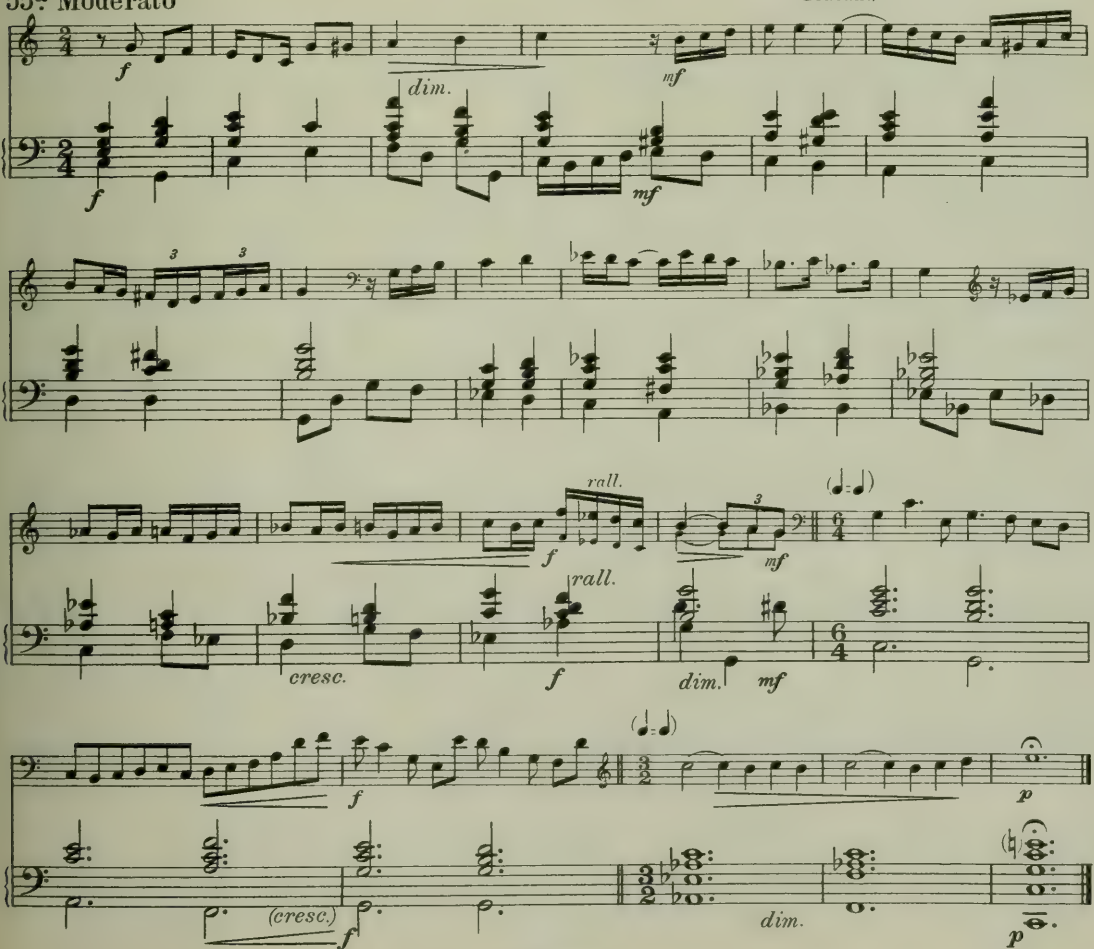
54. Scherzando





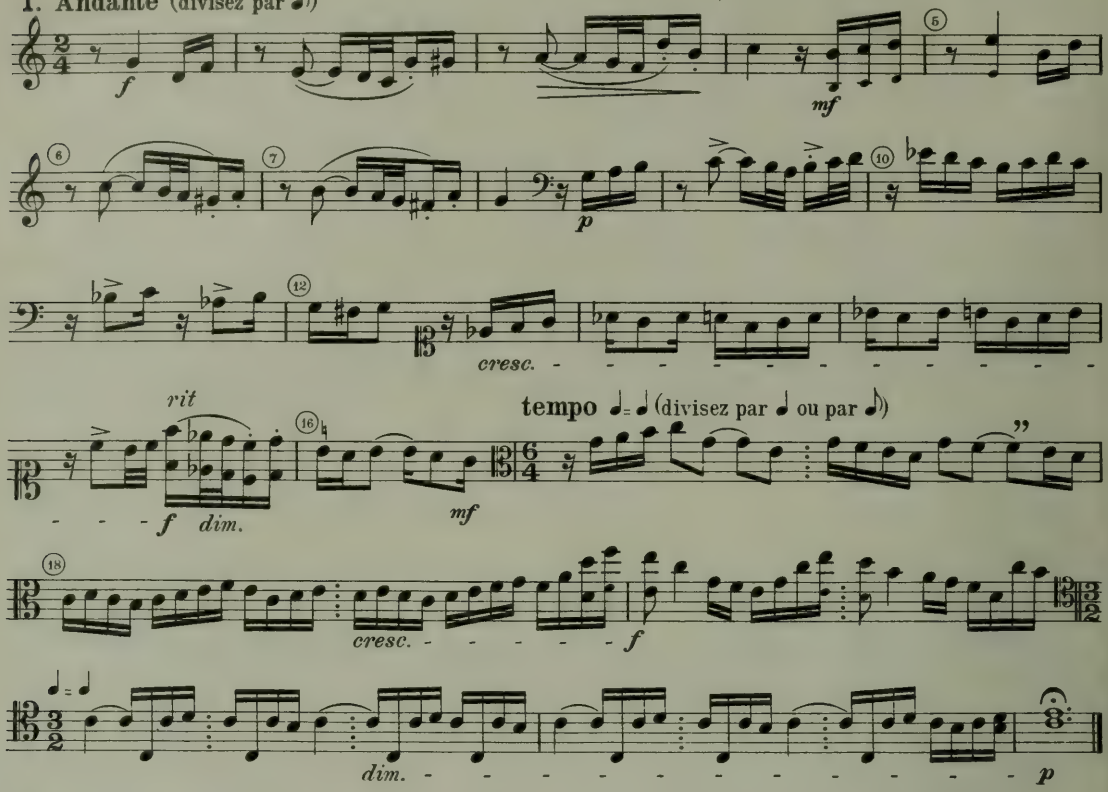
Jean Preckher
Directeur de l'École de musique de Molenbeek-St Jean
(Brabant)

55ª Moderato

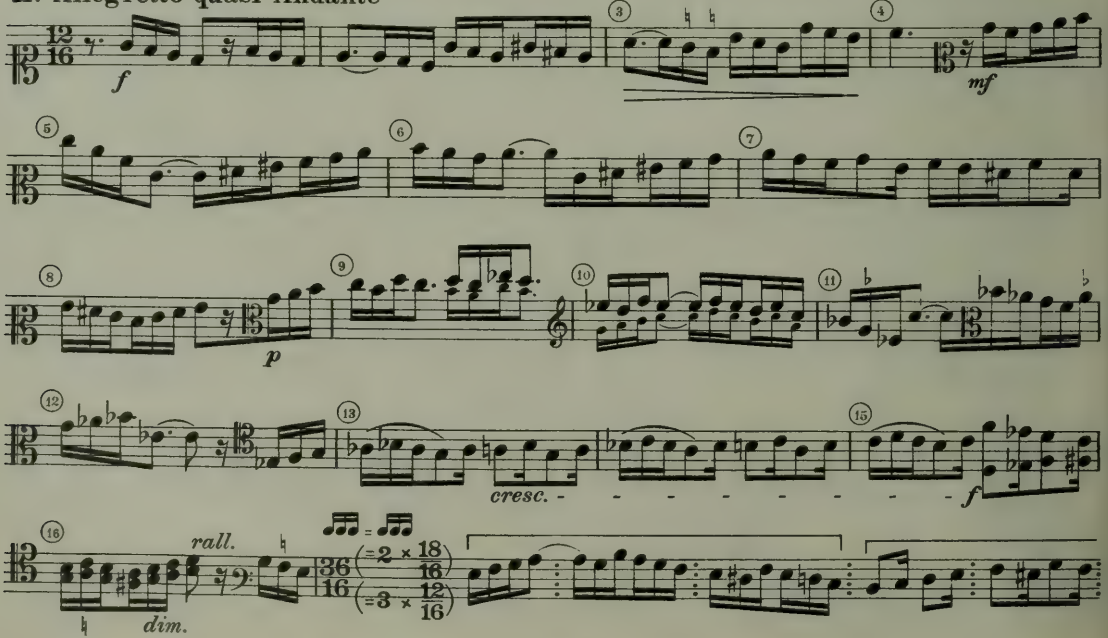


55b Trois Variations sur la thème précédent (L'accompagnement reste le même sauf le mouvement)

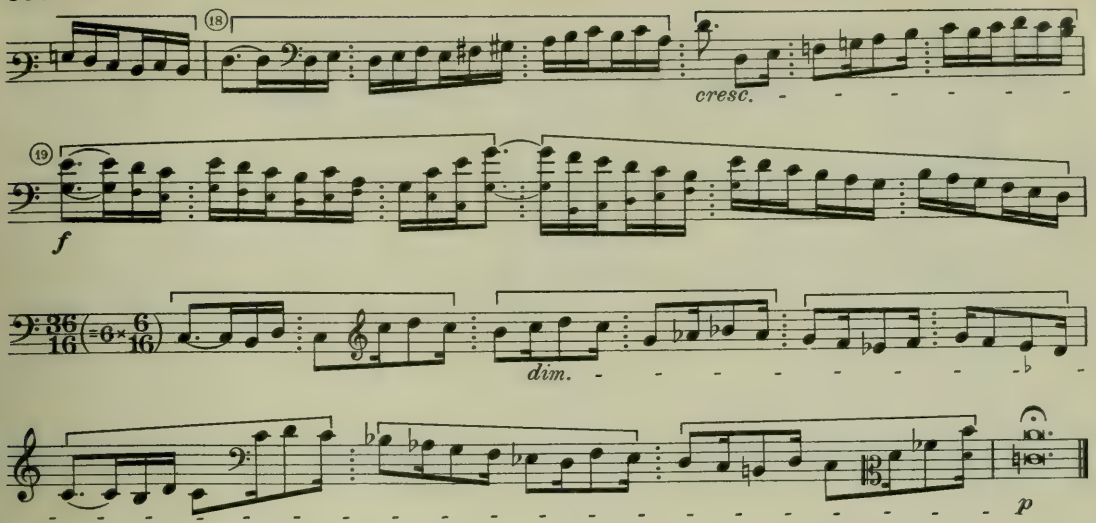
I. Andante (divisez par 𝅗𝅥)



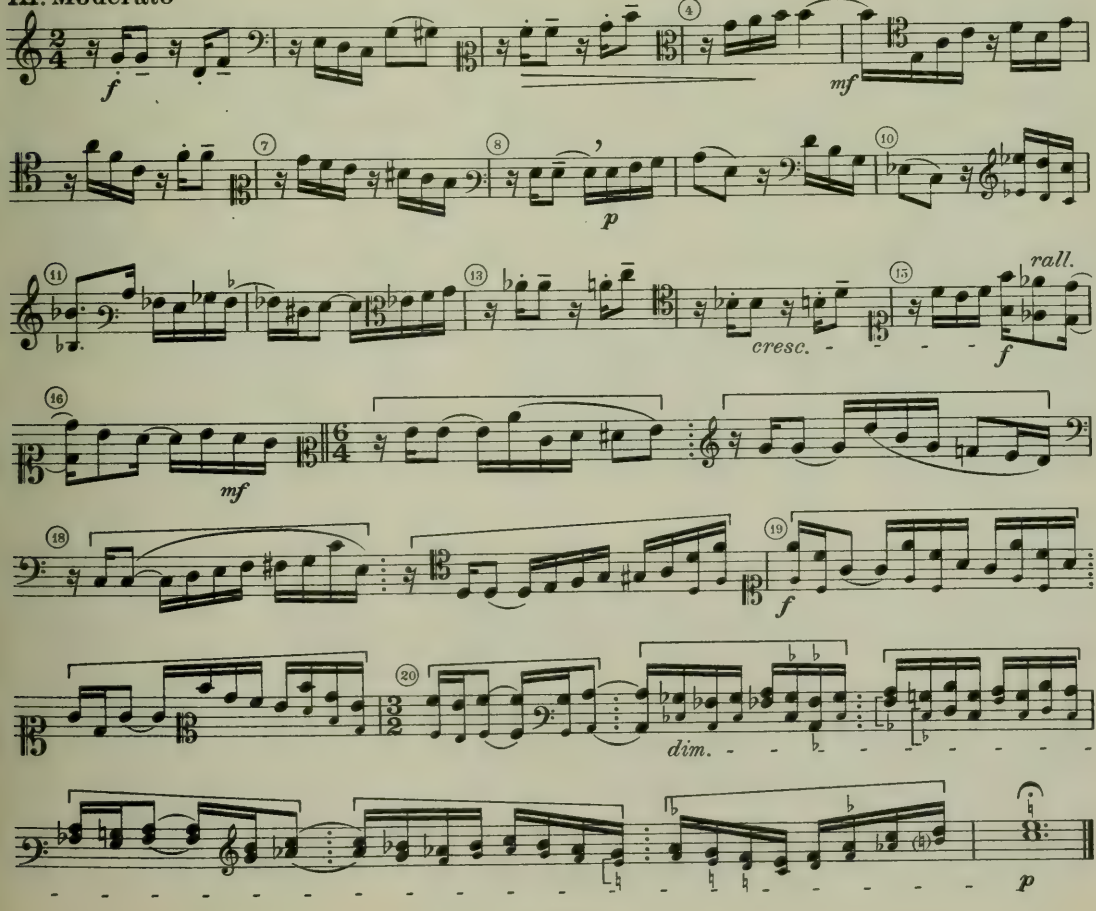
II. Allegretto quasi Andante



55º

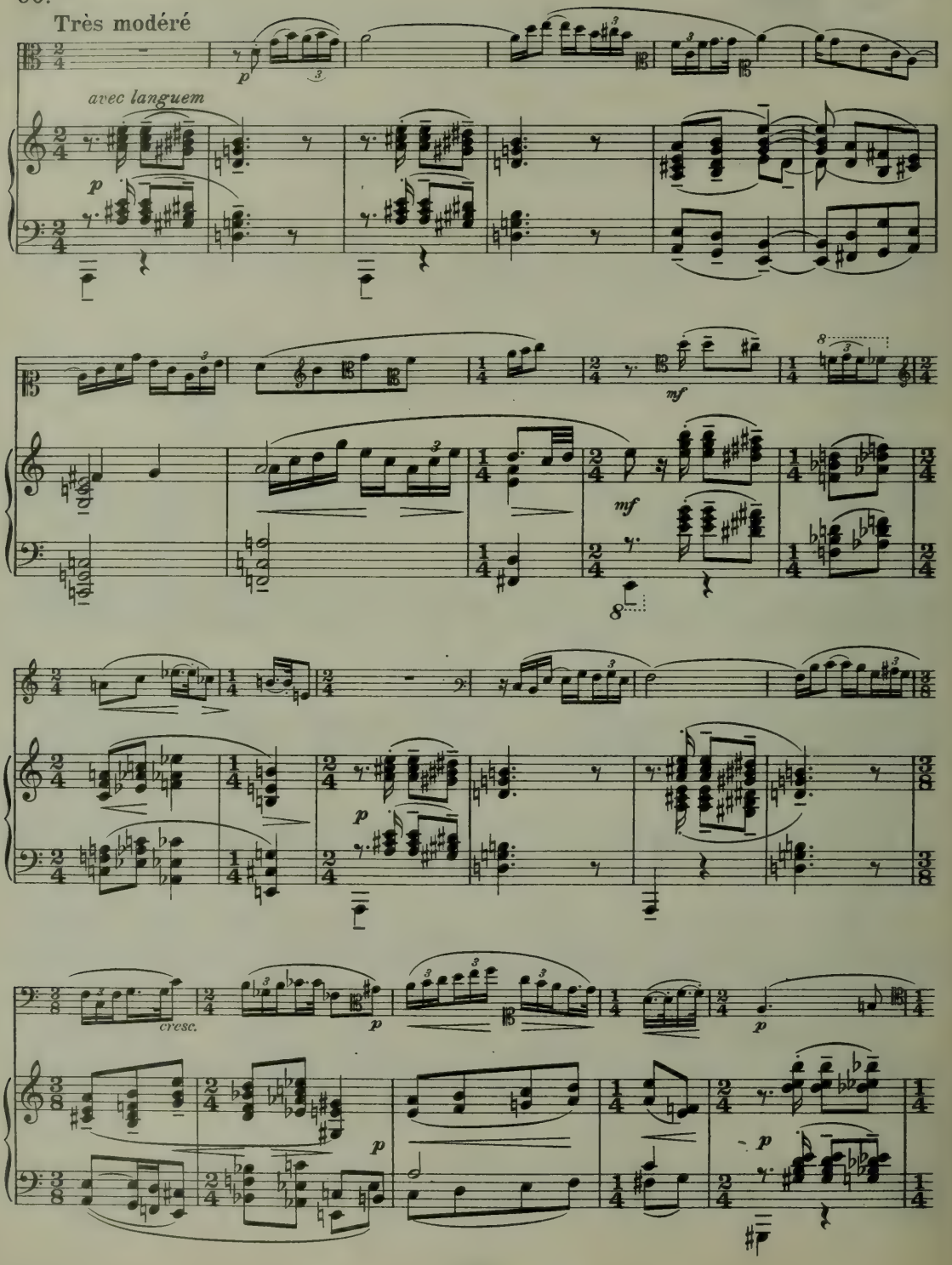


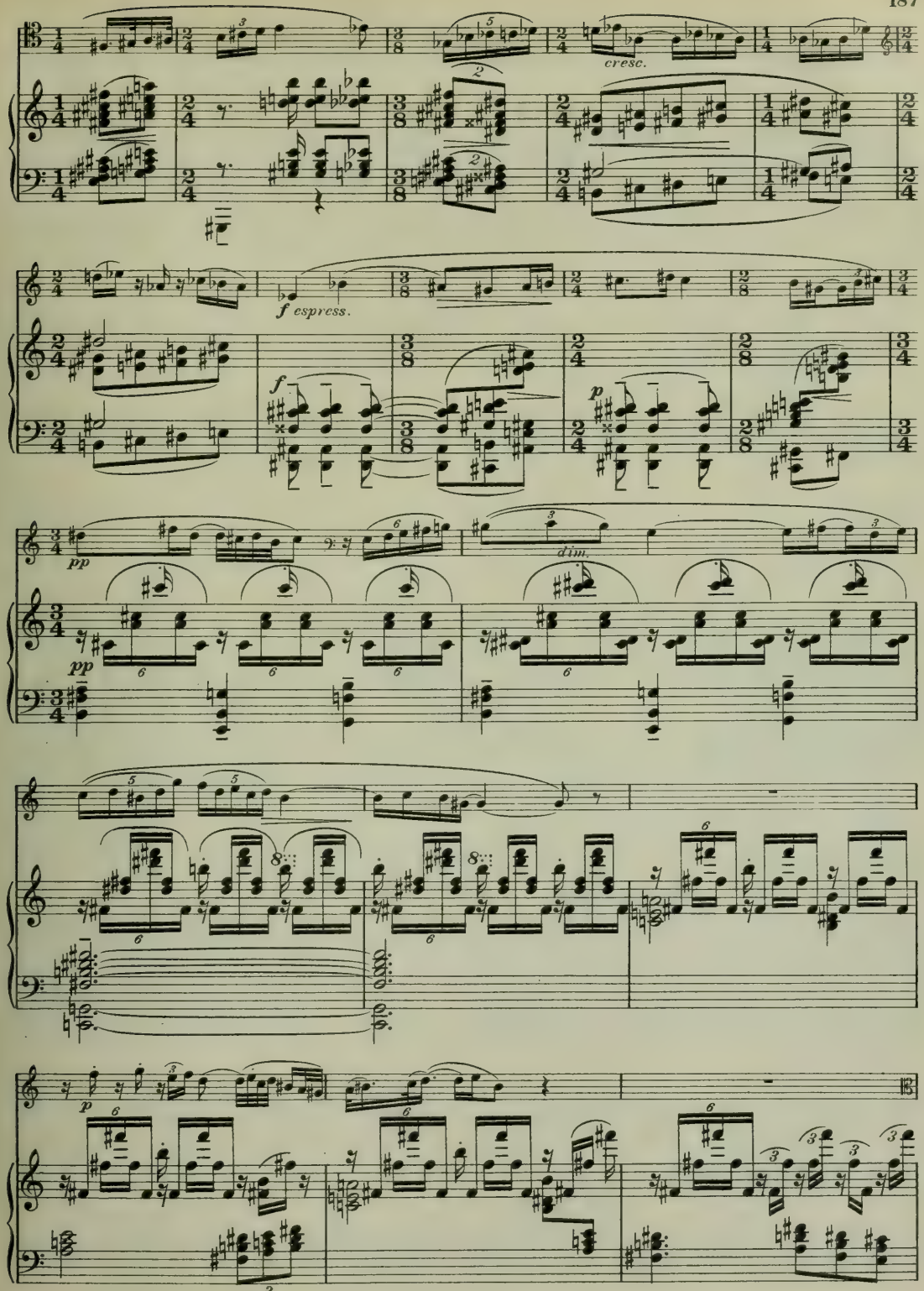
III. Moderato

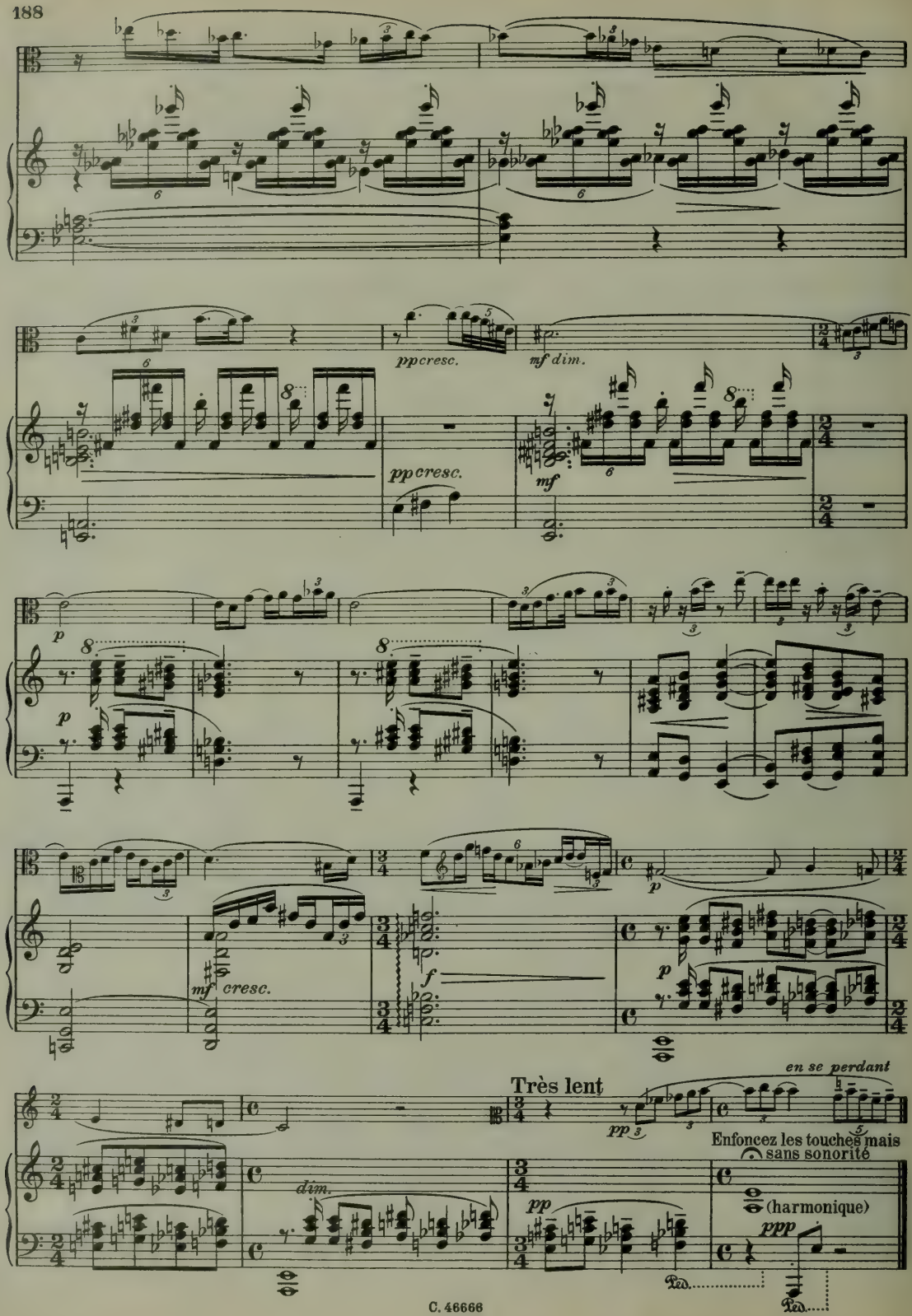


F. Quinet
Directeur du Conservatoire de Charleroi
(Hainaut)

56.



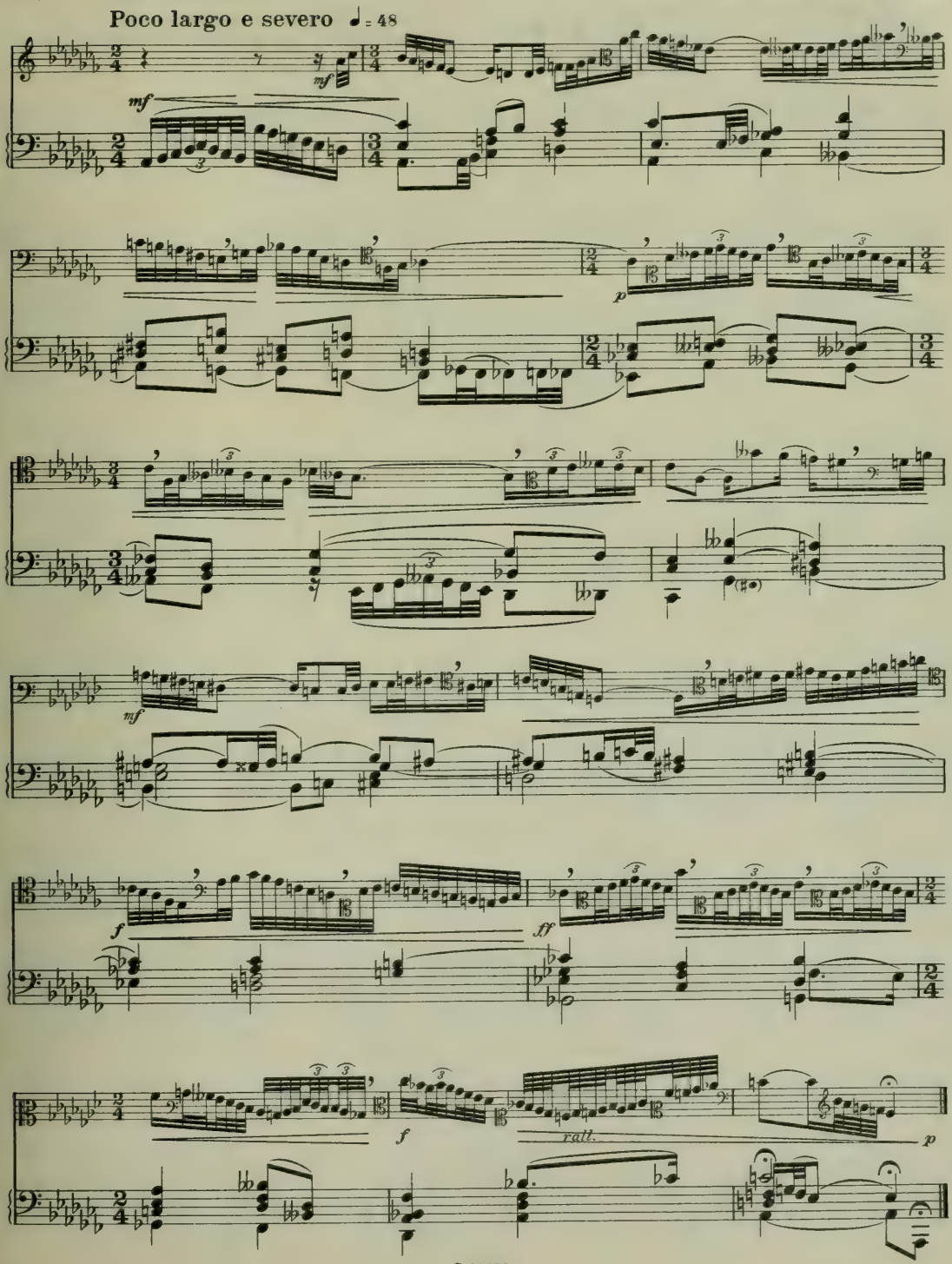

cresc.
f espress.
f
p
pp
pp
dim.
p


ppcresc.
mf dim.
ppcresc.
mf
p
p
mf cresc.
f
p
Très lent
en se perdant
pp
Enfoncez les touches mais sans sonorité
(harmonique)
ppp
dim.
pp

Improvvisata

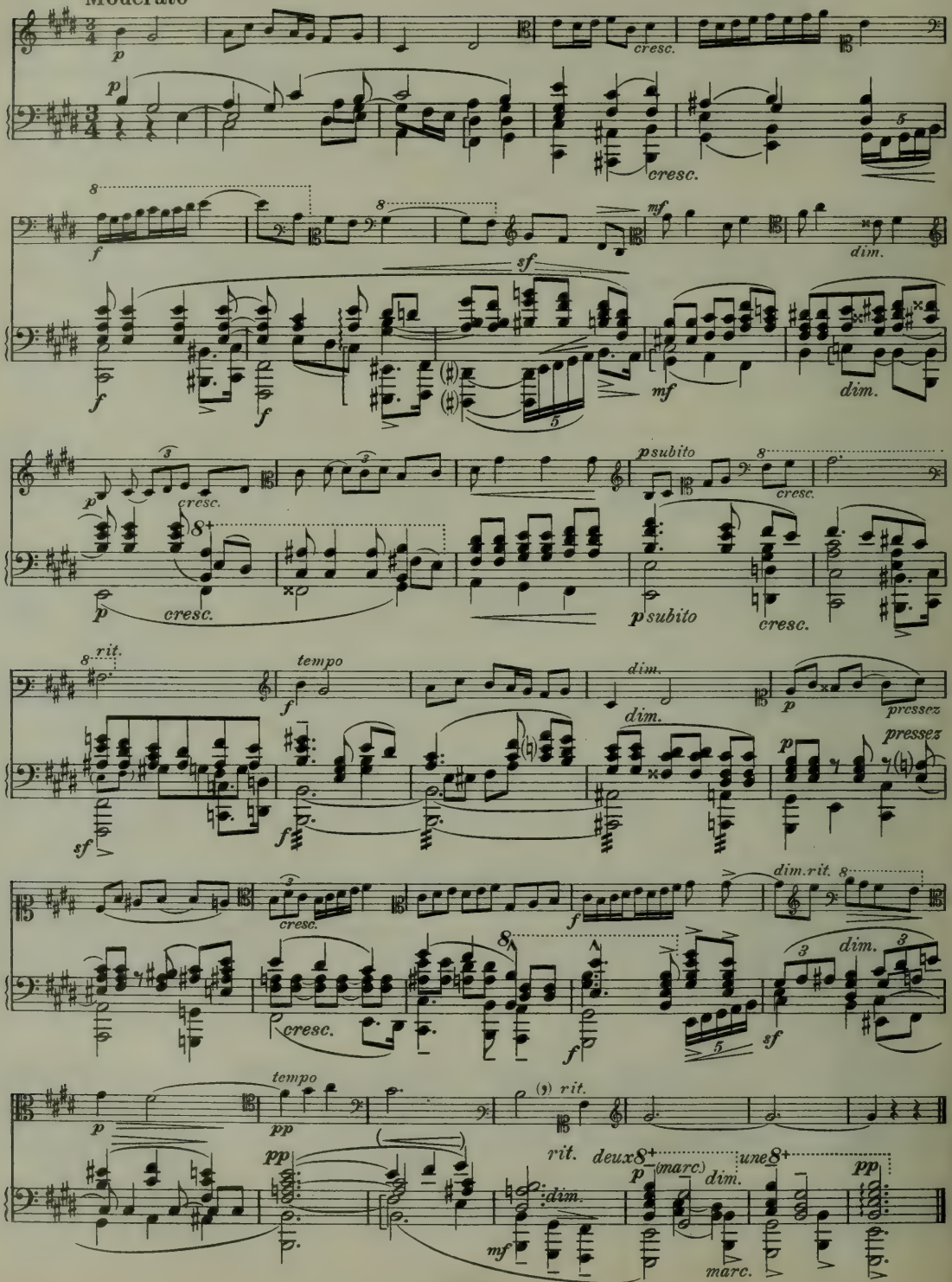
F. Rasse
Directeur du Conservatoire Royal de Liège

57.



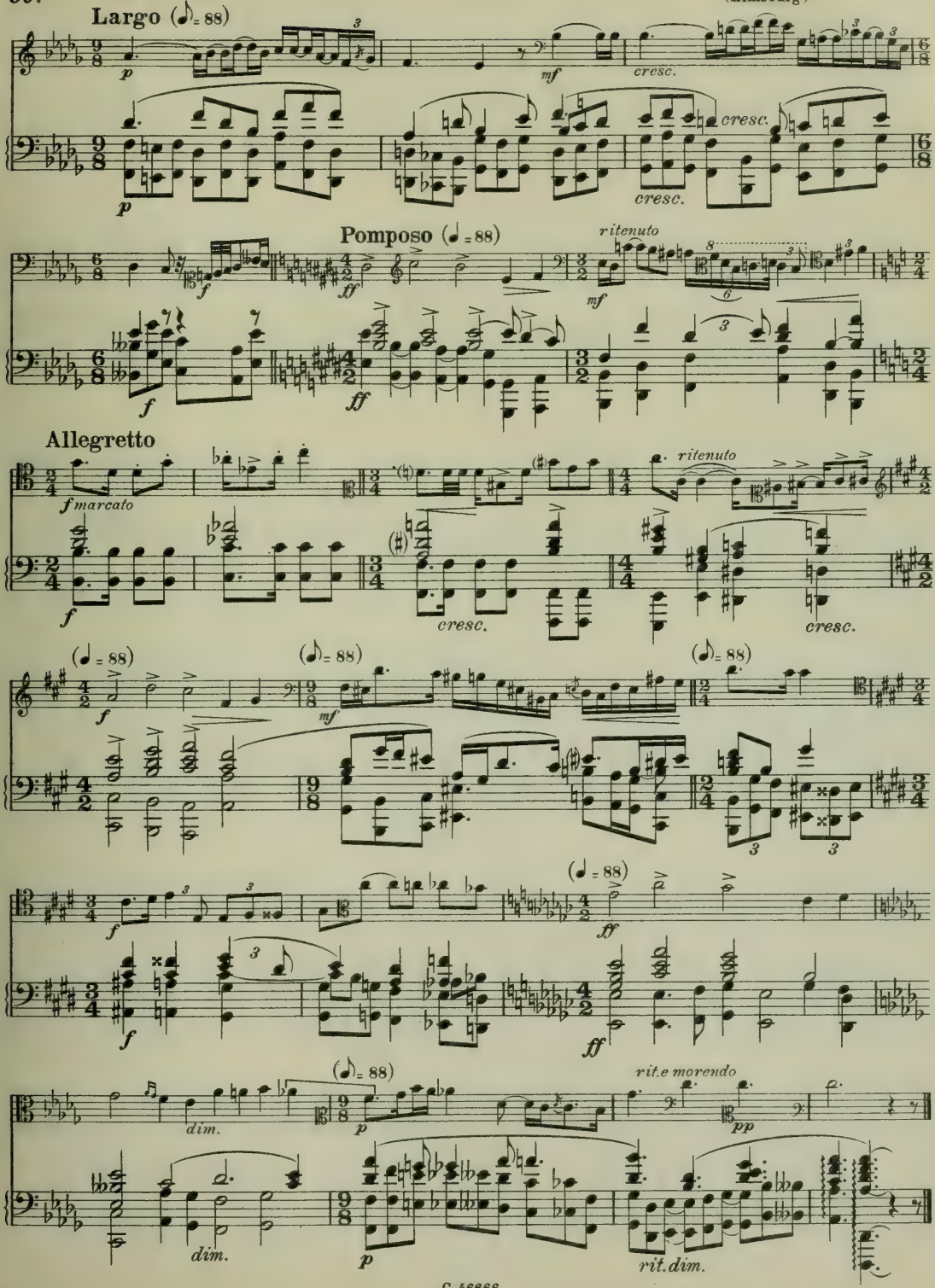
58.

L. Robert
Directeur de l'École de musique de Tamines
(Prov. Namur)



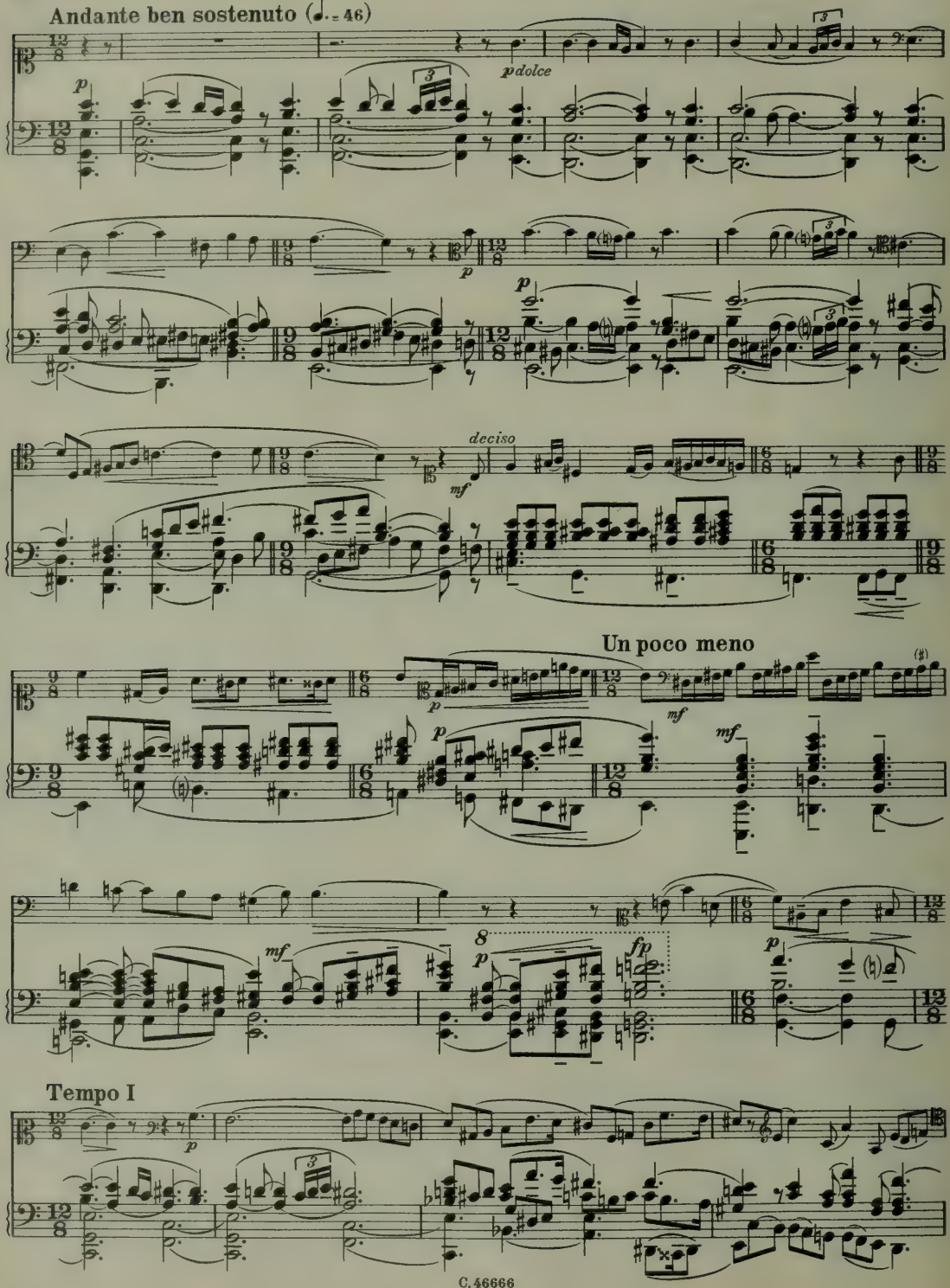
59.

Louis Roels. (Hasselt 1887)
Directeur de l'École de musique de Hasselt
(Limbourg)

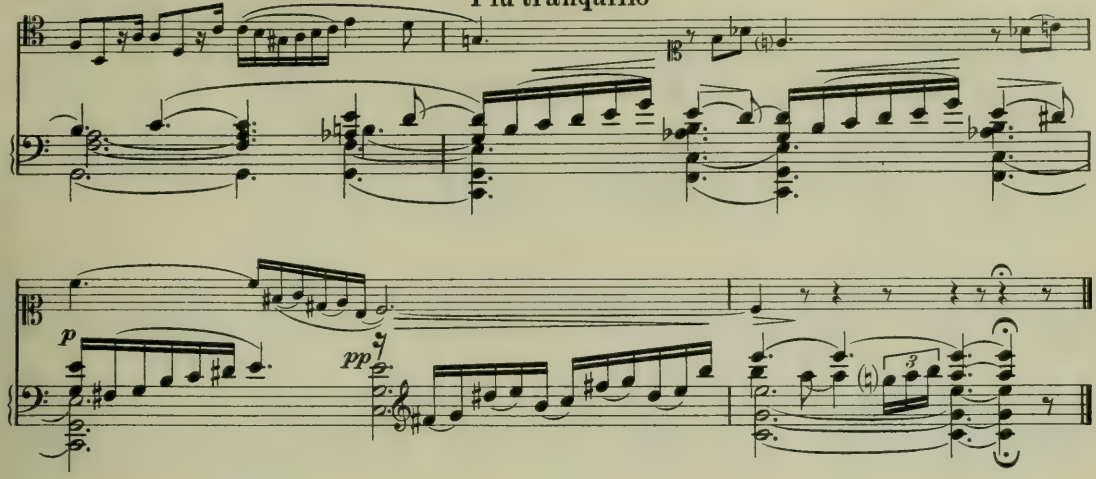


Oscar Roels (Gand 1864)
Professeur au Conservatoire Royal de Gand
(Flandre or)

60.



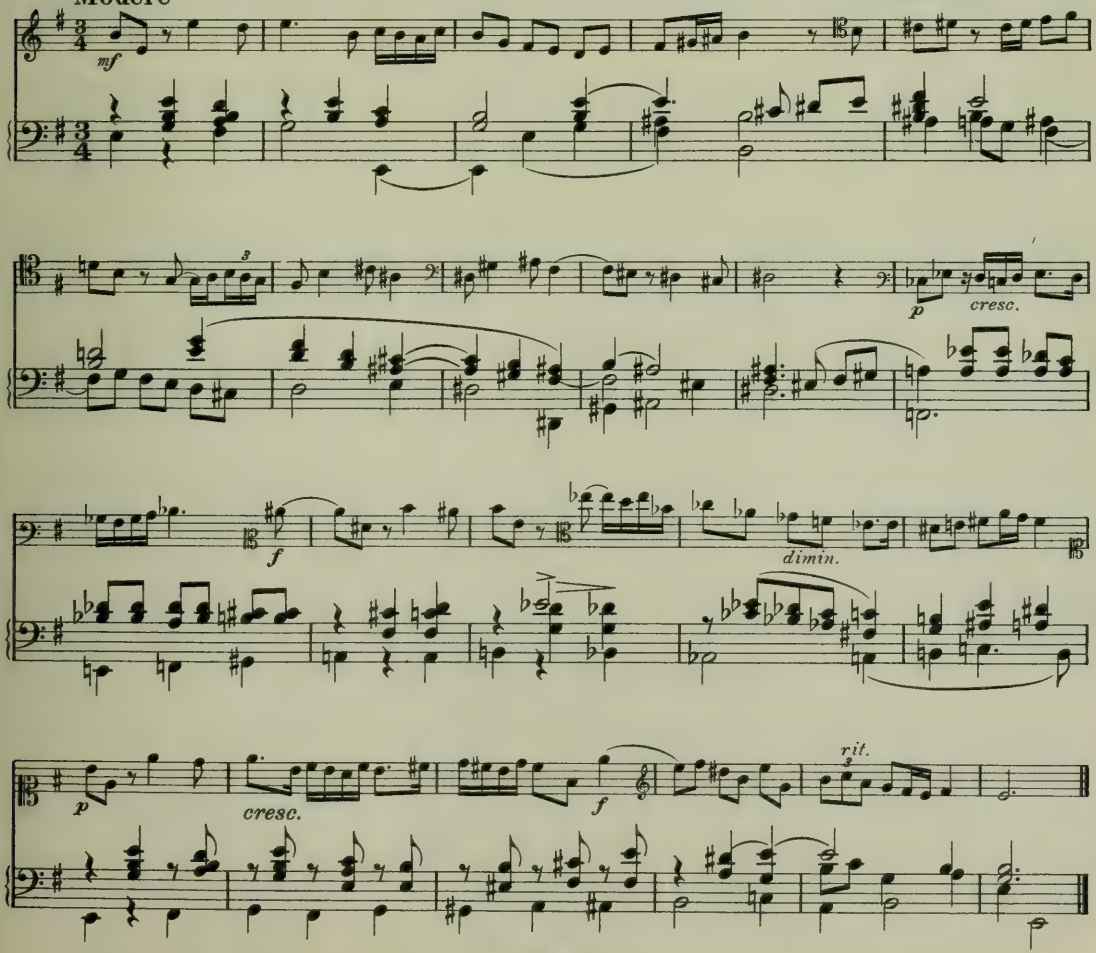
Più tranquillo



61.

Modéré

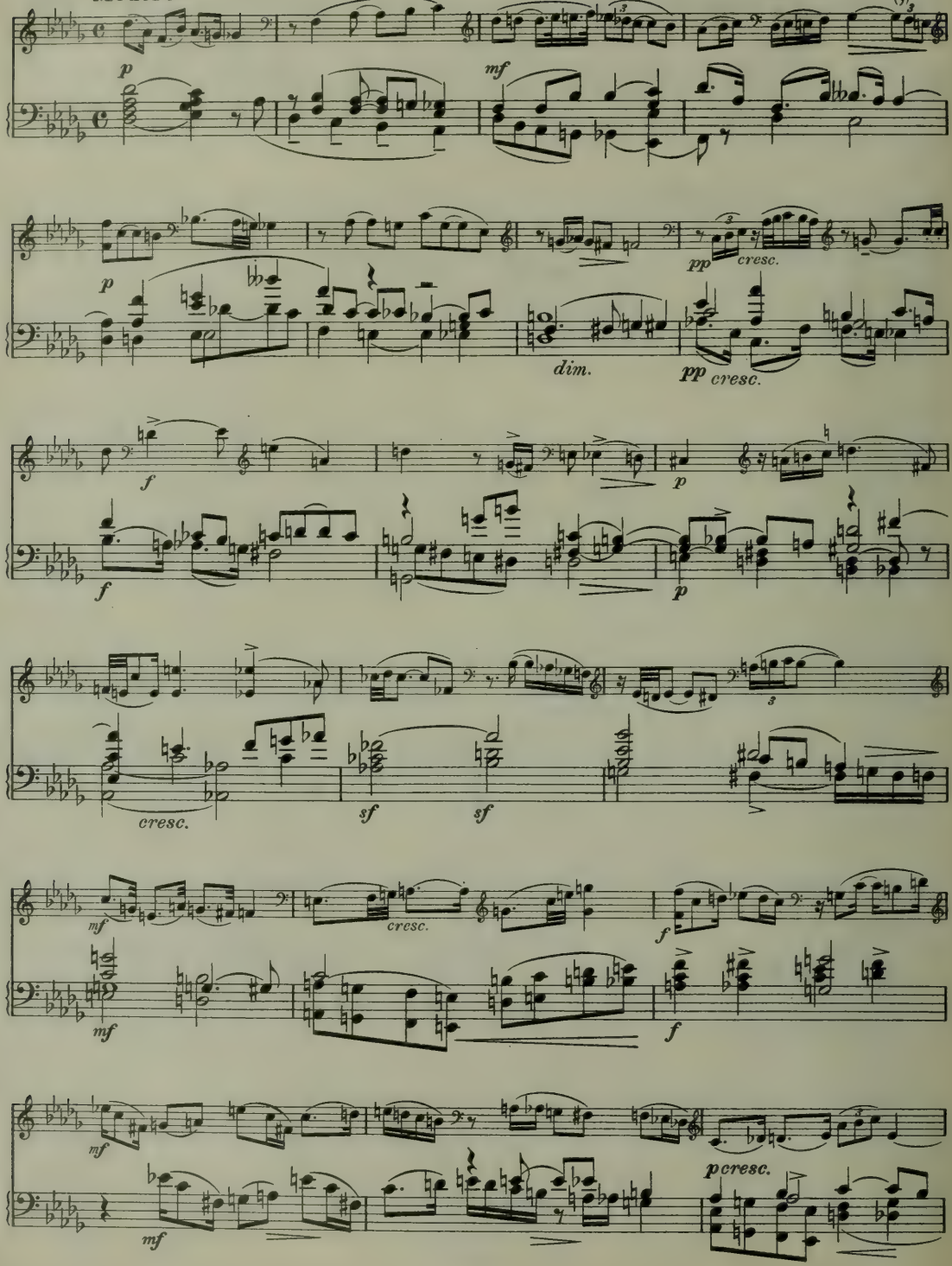
Jos. Ryelandt
Directeur du Conservatoire de Bruges
(Flandre occle)

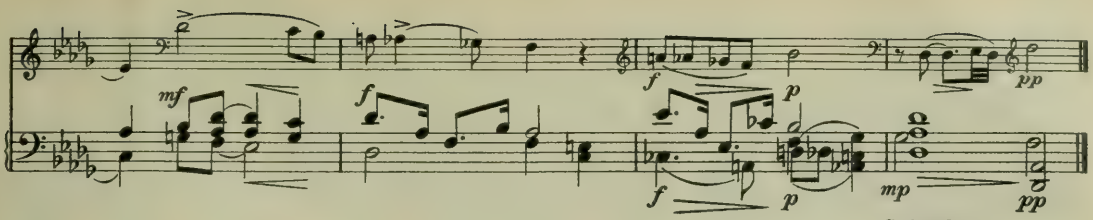


Eug. Saeys
Directeur de l'École de musique de Forest
(Brabant)

62.

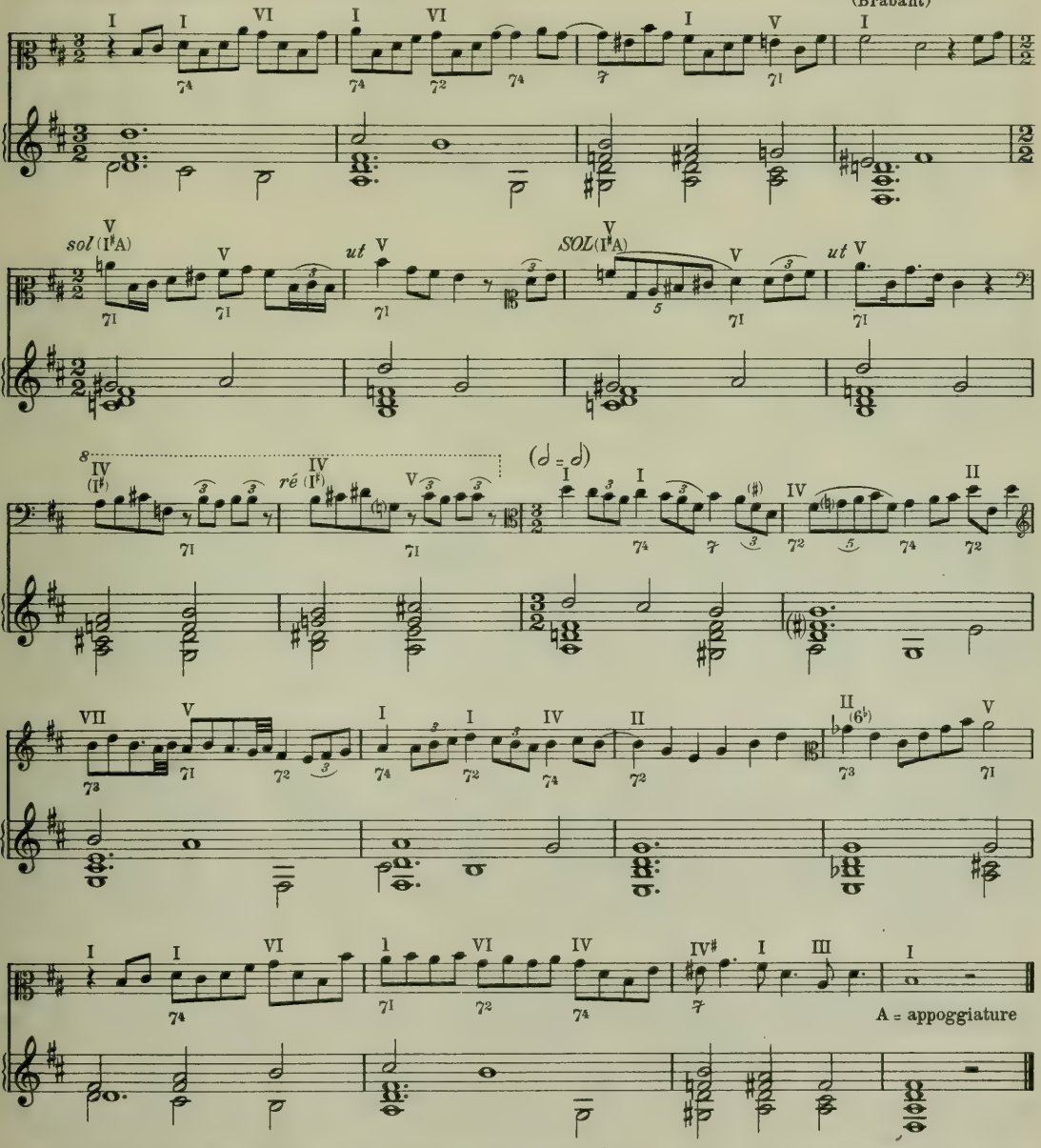
Modéré





G. Soudant
Directeur de l'École de musique de
Cureghem Anderlecht
(Brabant)

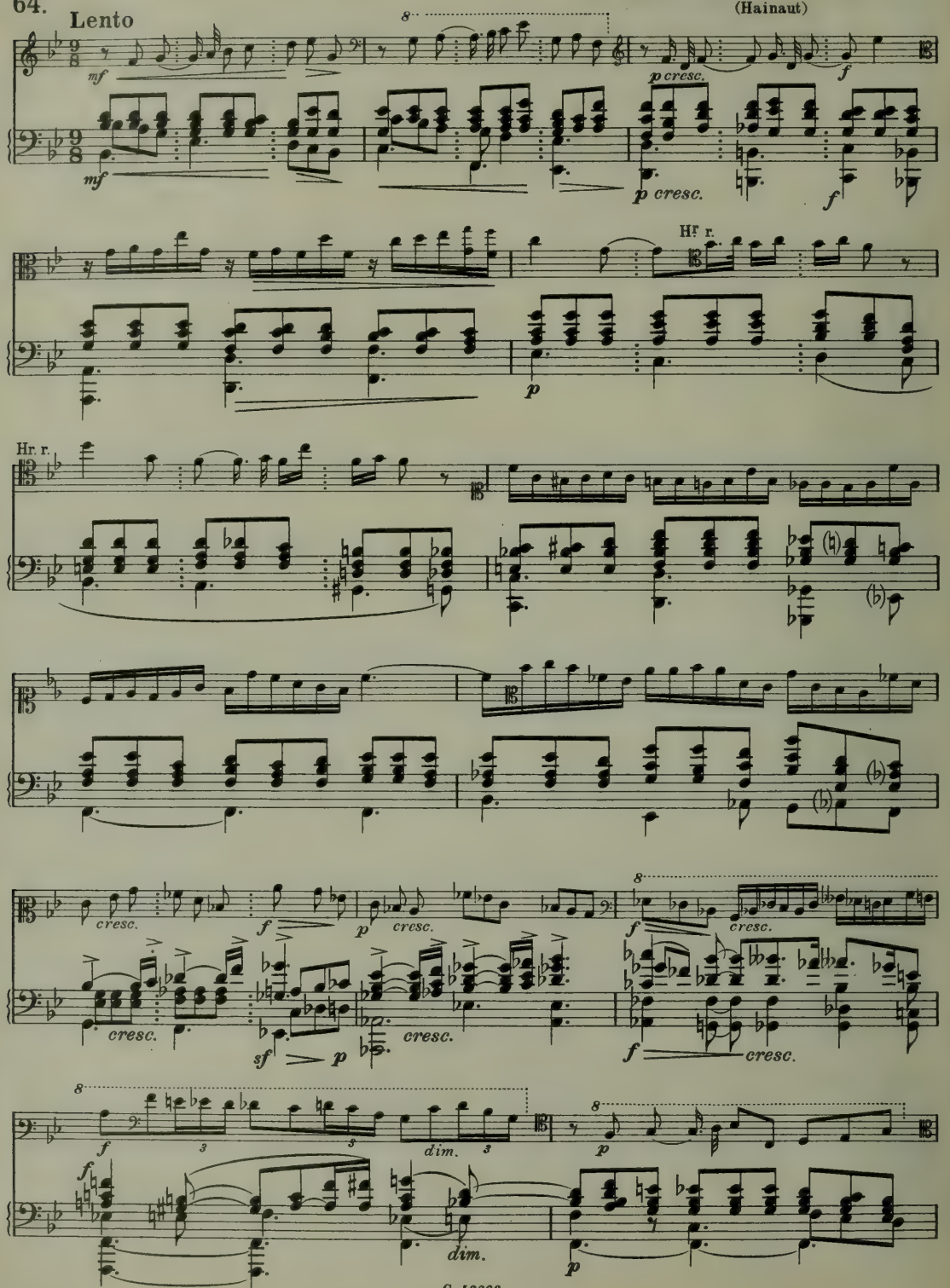
63. Molto moderato ♩ = 60 environ

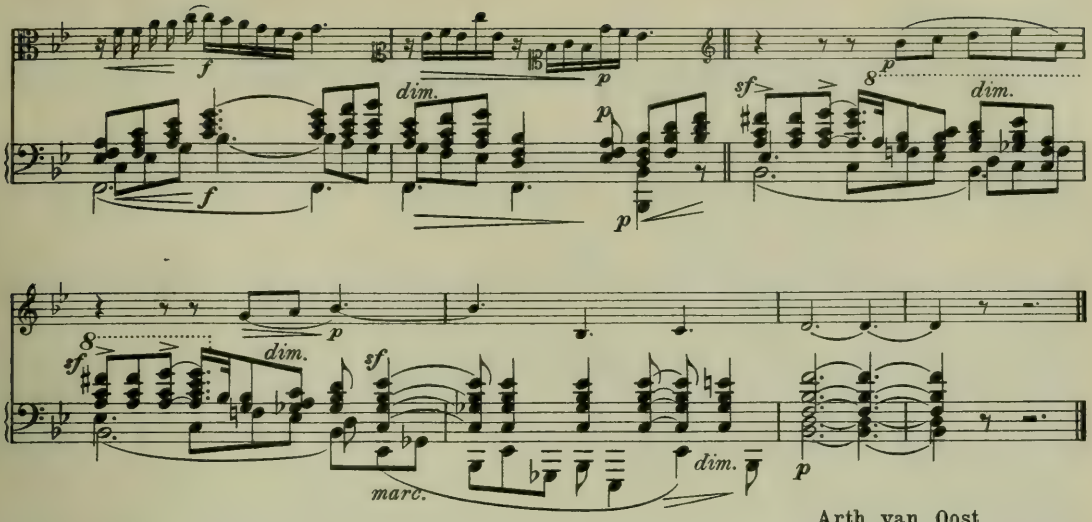


NB. Cet exercice de Solfège est conçu d'après le système que j'ai exposé dans mon nouveau Solfège moderne (éd. Schott) dont les 3 premiers Volumes ont paru.

H. Rossignol-Frère
Directeur des Écoles de musique de
Mont-sur-Marchienne et Montignies-le-Tilleul
(Hainaut)

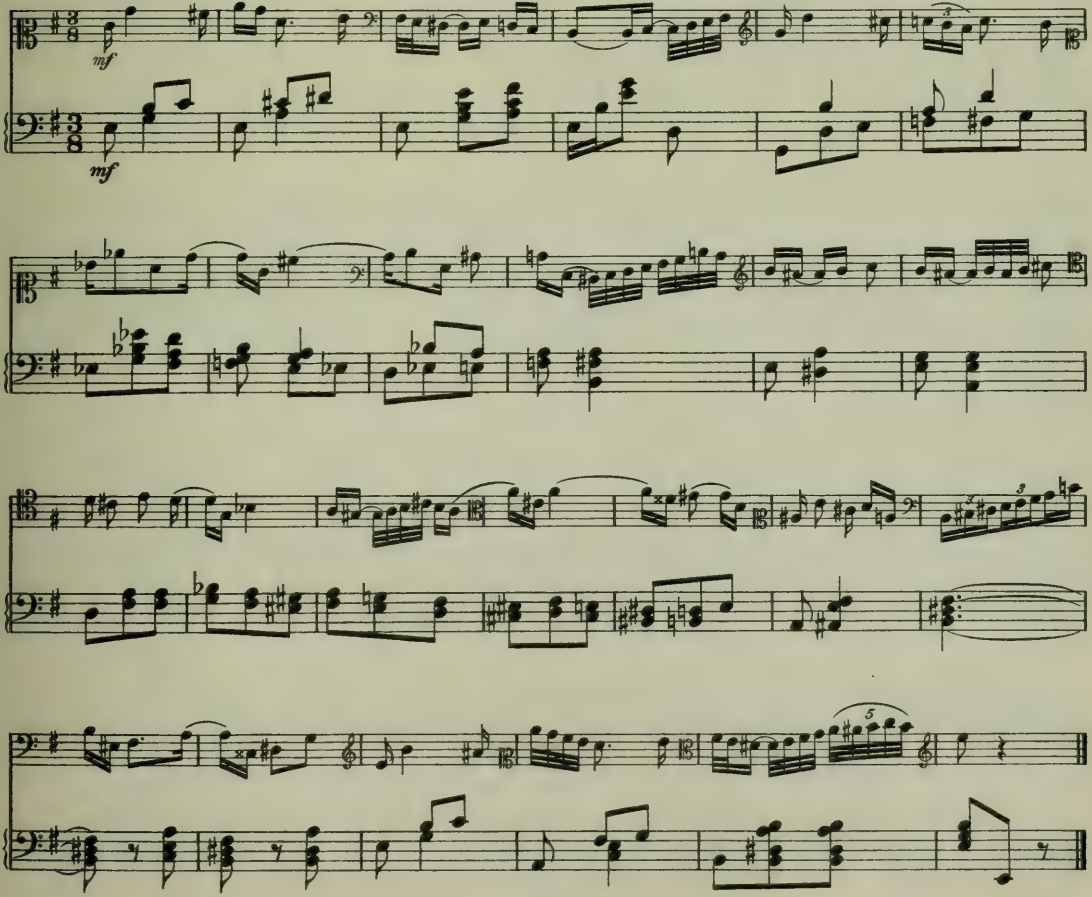
64.





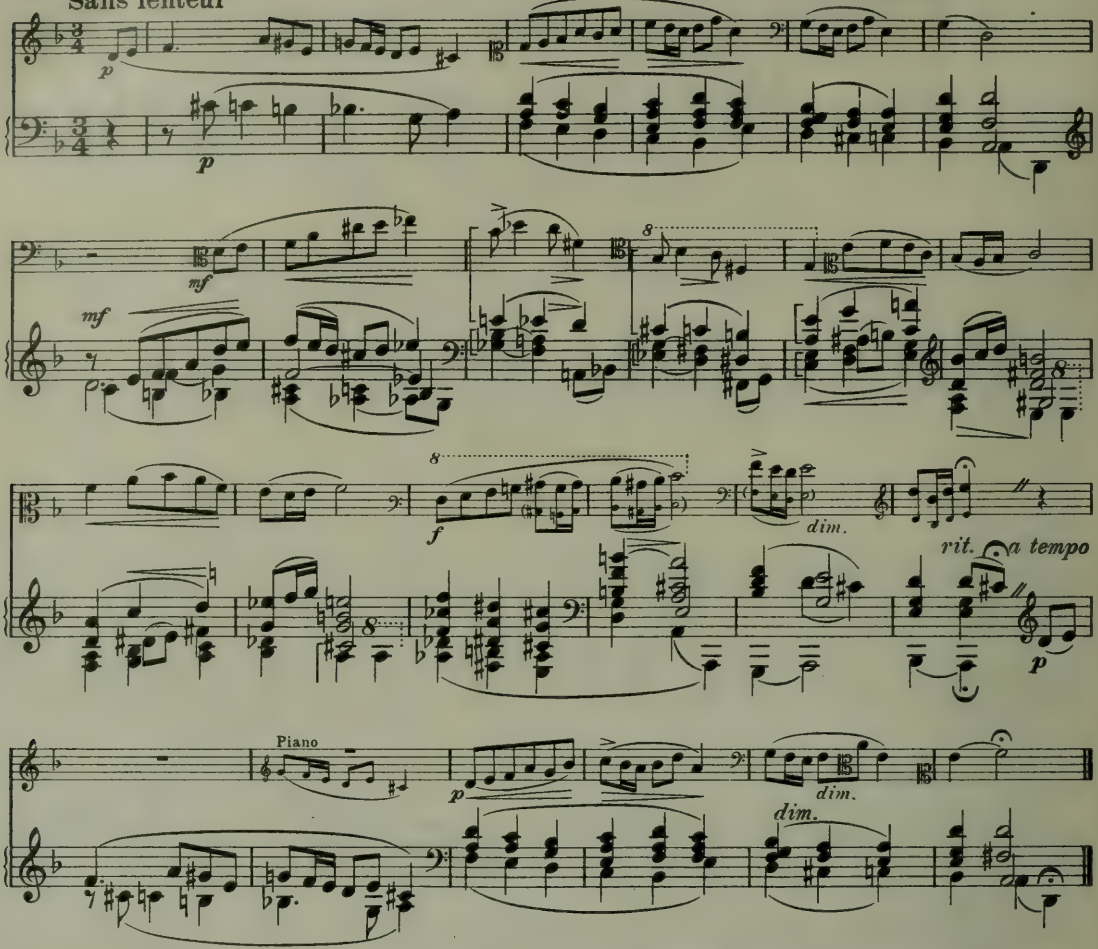
Arth. van Oost
Directeur de l'École de musique de Diest
(Brabant)

65. Andante



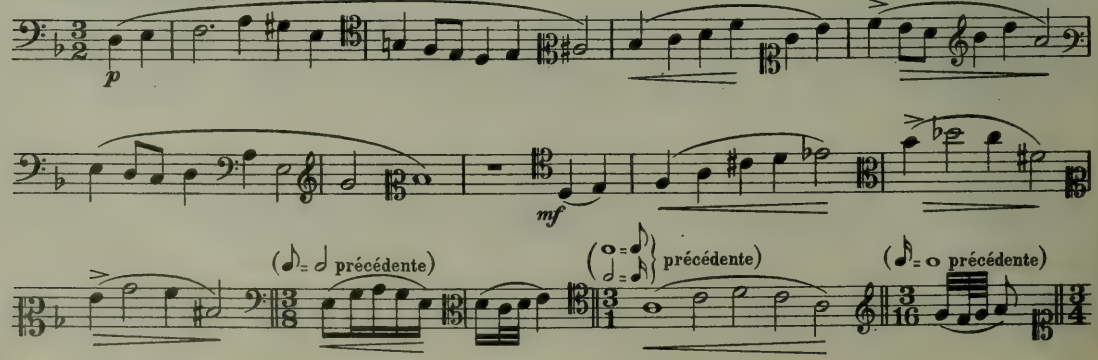
Alb. Sarly
Professeur à l'École de musique de Tirlemont
(Brabant)

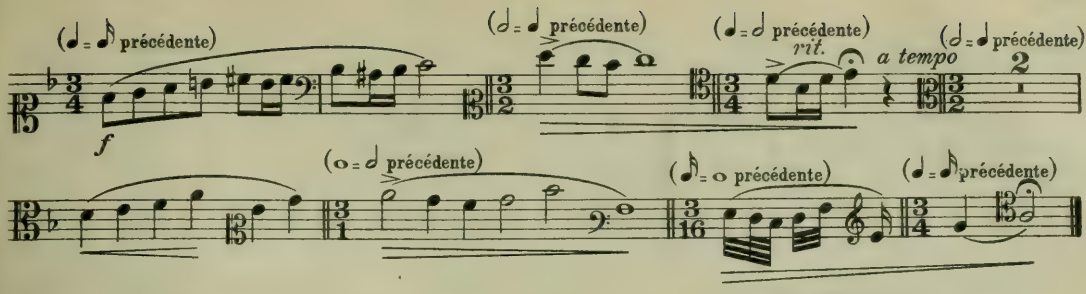
66. Sans lenteur



La leçon précédente autrement orthographiée quant à la mesure. Les temps conservent une valeur égale, qu'ils soient: 𝅝, 𝅗𝅥, ♩, ♪ ou 𝅘𝅥𝅯 soit $\frac{3}{1}$ 𝅝 𝅝 𝅝 = $\frac{3}{2}$ 𝅗𝅥 𝅗𝅥 𝅗𝅥 = $\frac{3}{4}$ ♩ ♩ ♩ = $\frac{3}{8}$ ♪ ♪ ♪ = $\frac{3}{16}$ 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

Sans lenteur

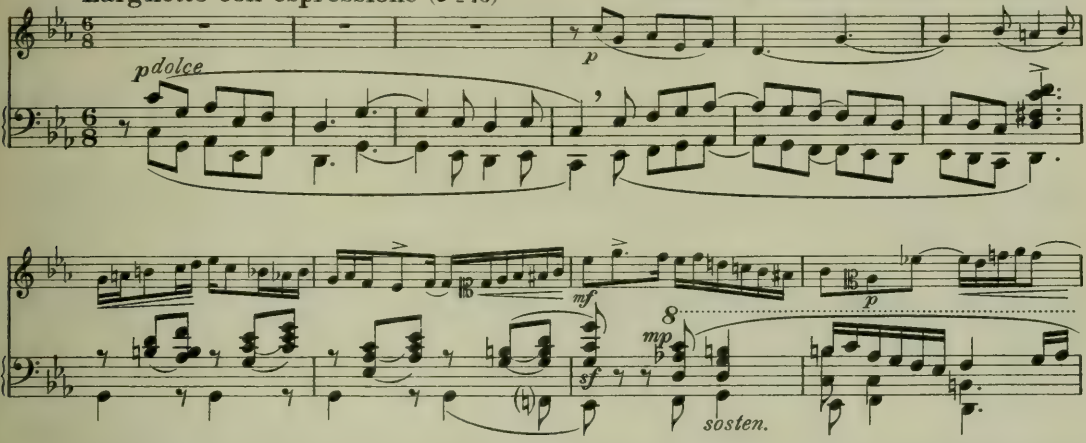


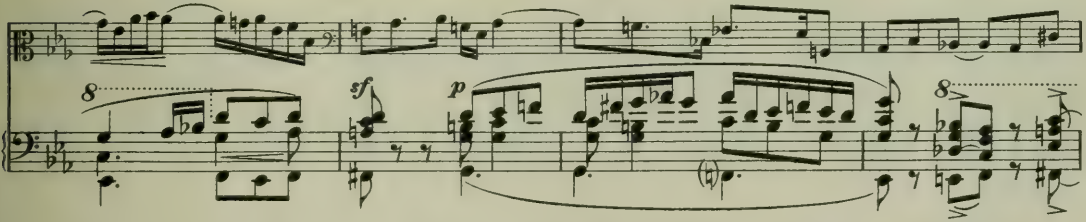


67.

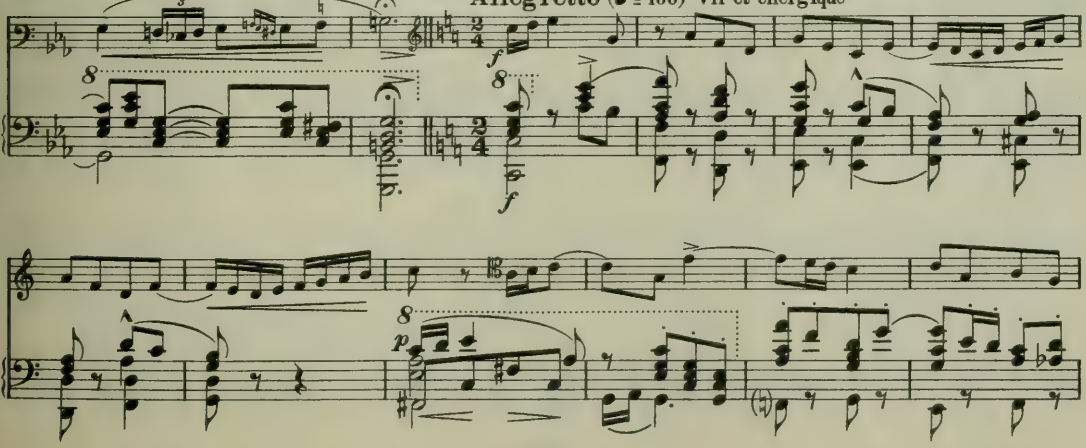
Larghetto con espressione (𝅗𝅥 = 76)

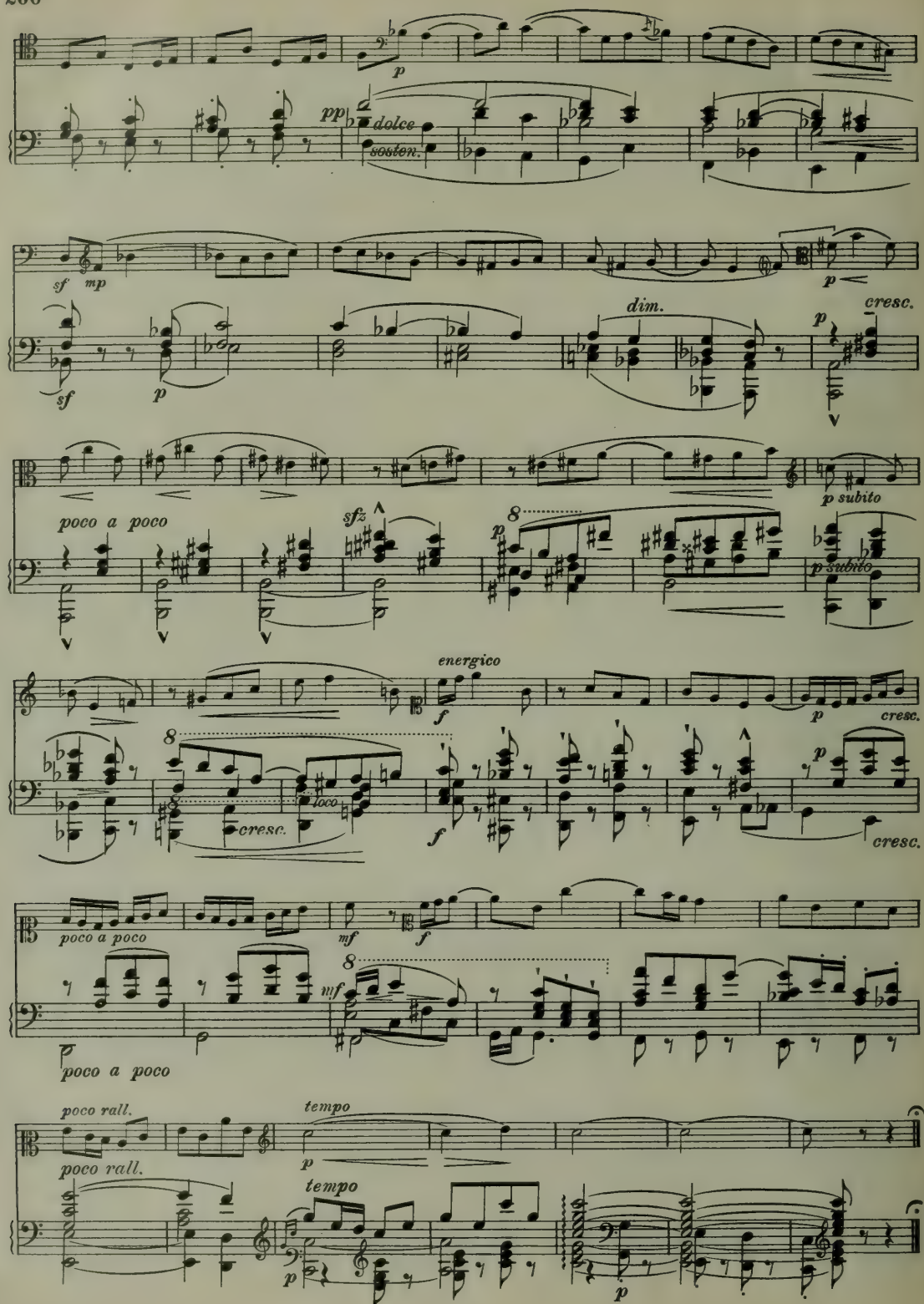
Jean Strauwen
Directeur de l'Académie de musique de Nivelles (Hainaut)
Professeur au Conservatoire Royal de Bruxelles





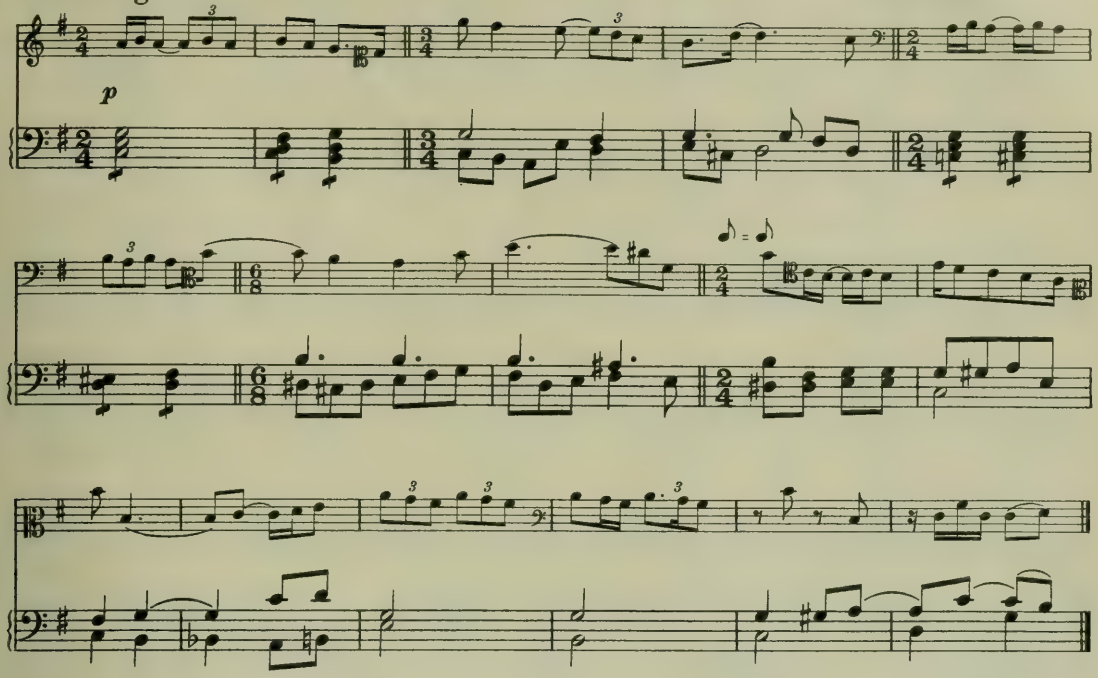
Allegretto (♩ = 100) Vif et énergique




p
pp
dolce
sostenu.
sf
mp
sf
p
dim.
p
cresc.
poco a poco
sfz
p
p subito
p subito
energico
f
p
cresc.
loco
cresc.
f
p
cresc.
poco a poco
mf
f
mf
poco a poco
poco rall.
tempo
p
poco rall.
tempo
p
p

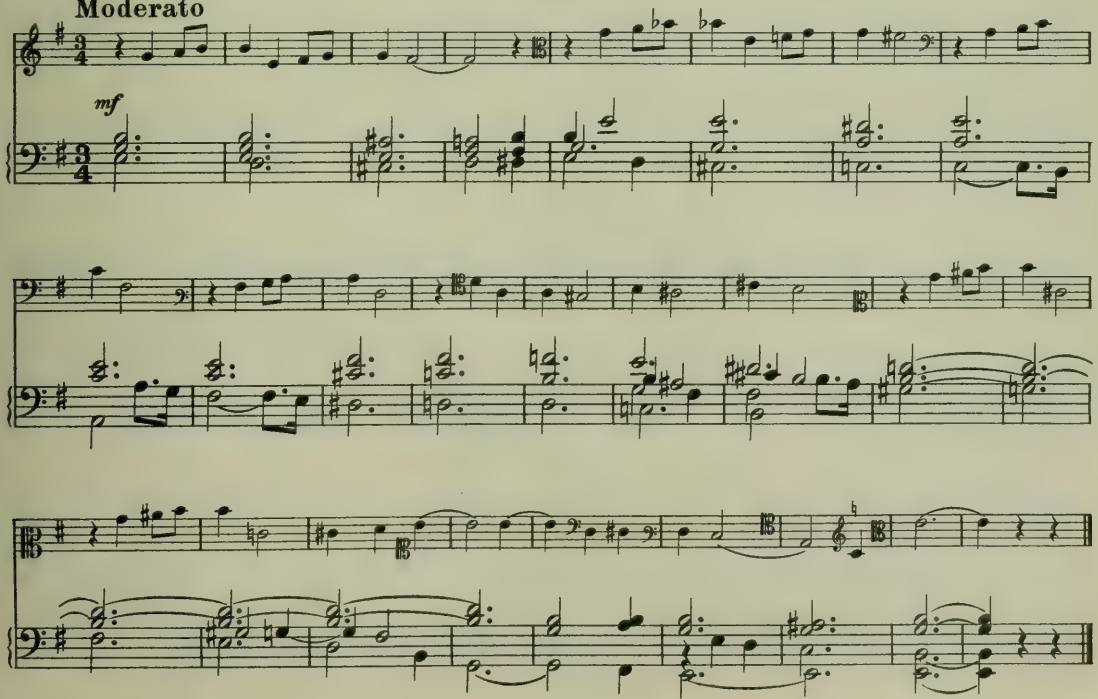
A. van Egroo†
Directeur de l'École de musique d'Ypres
(Flandre occle)

68. Allegretto



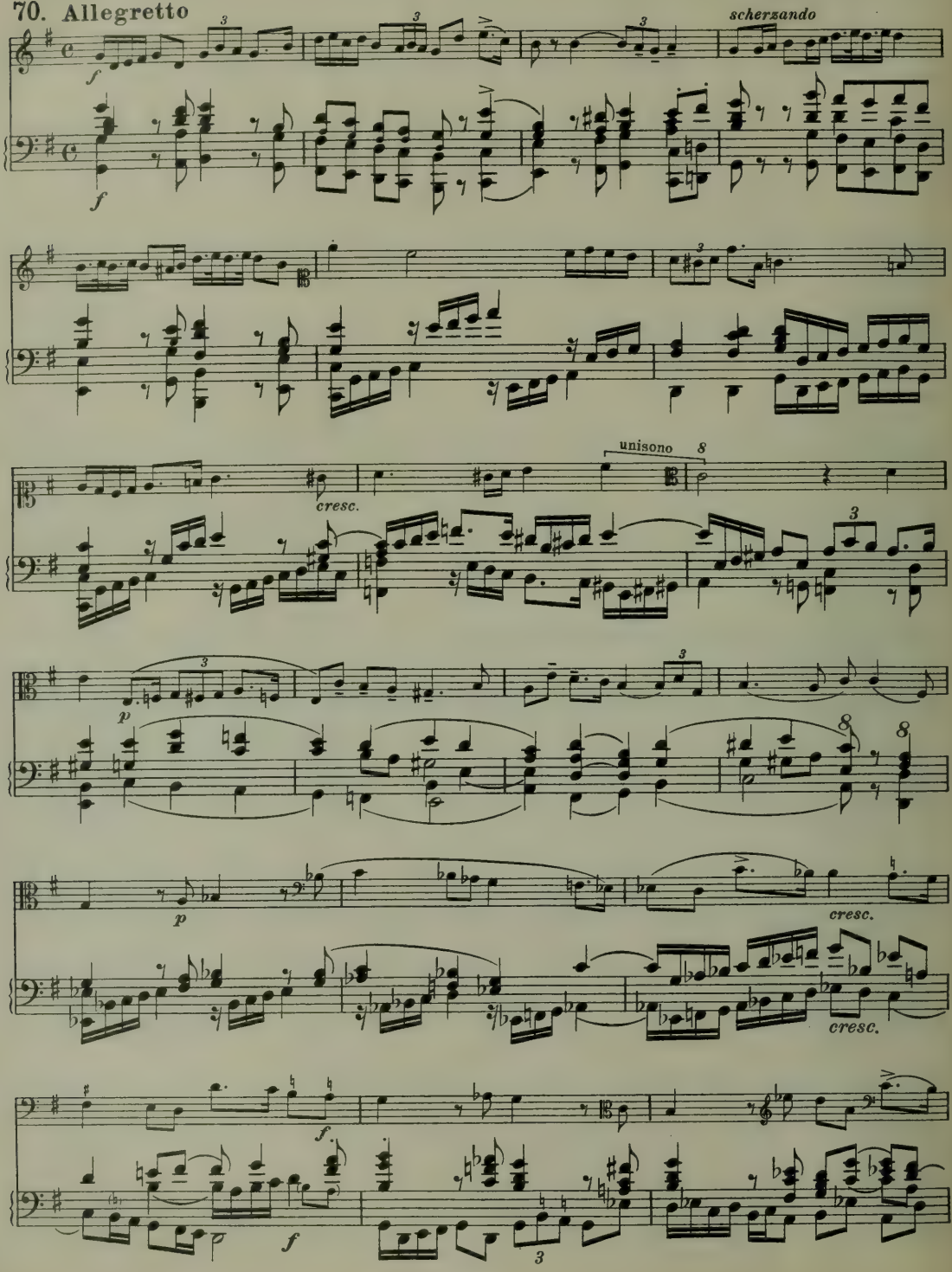
69. Leçon imposée au Concours de Solfège (1e année) en 1926 á l'École de musique d'Ypres

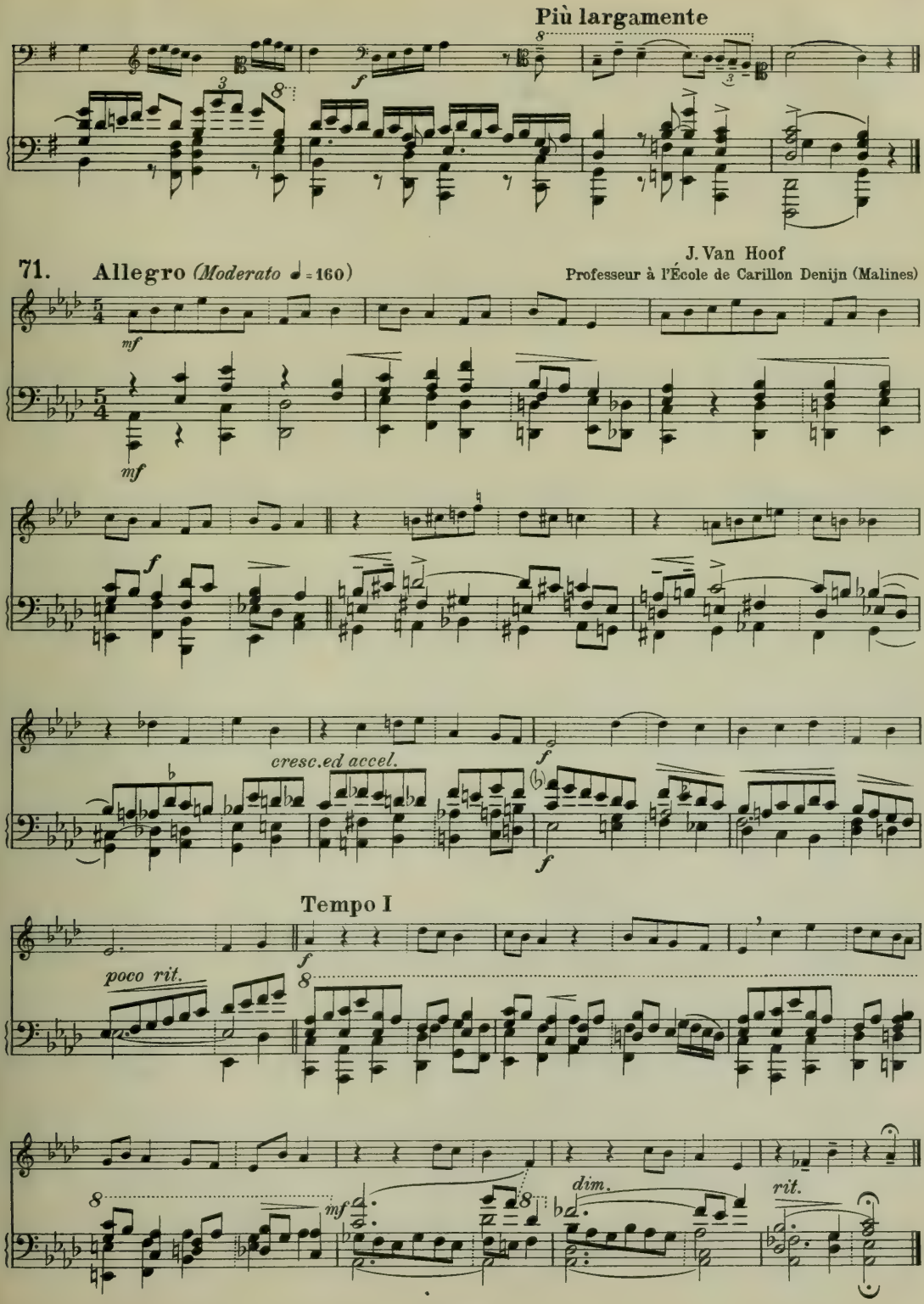
Moderato



Arm. Segers
Directeur de l'École de musique de Termonde
(Flandre orle)

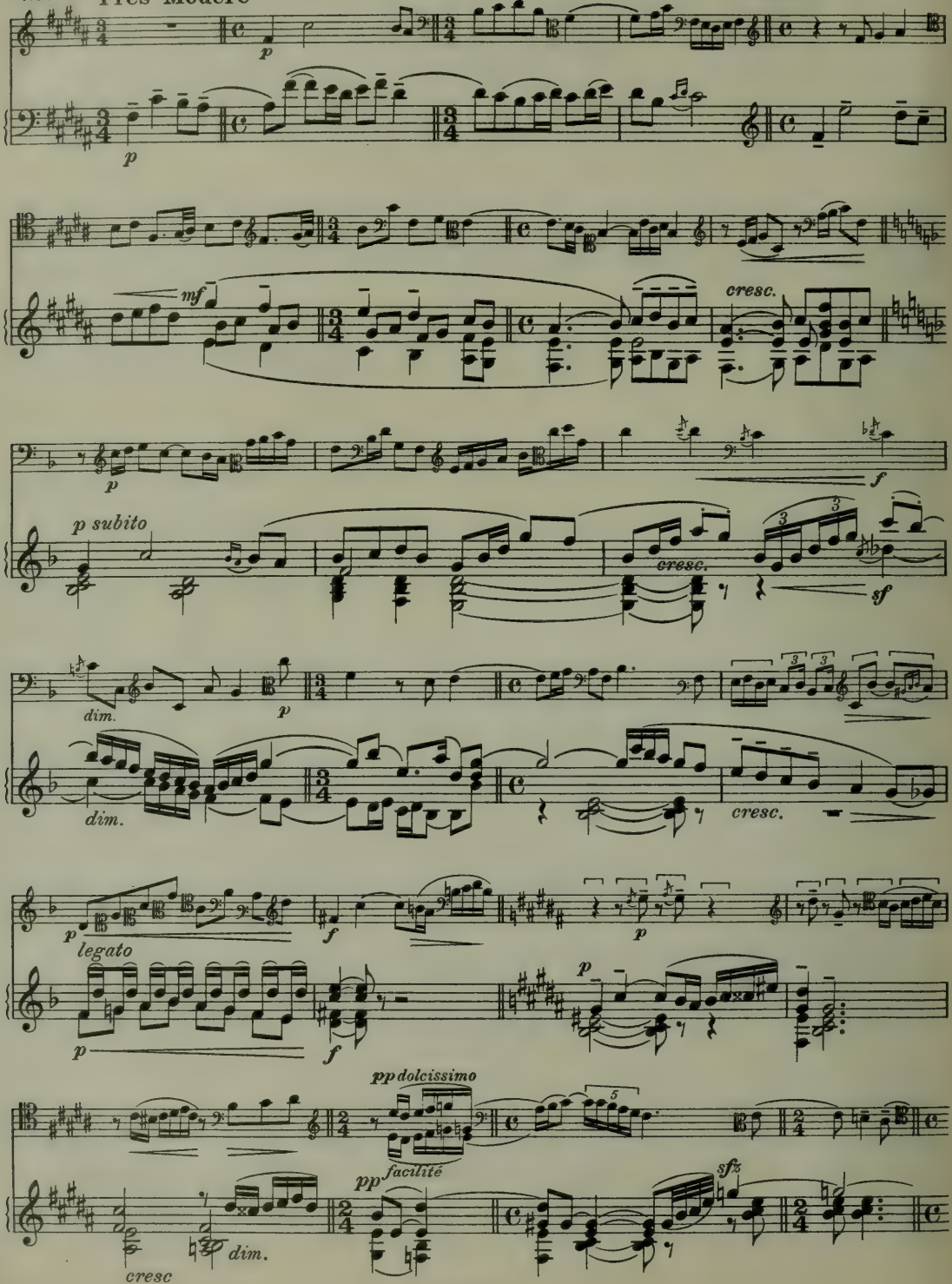
70. Allegretto

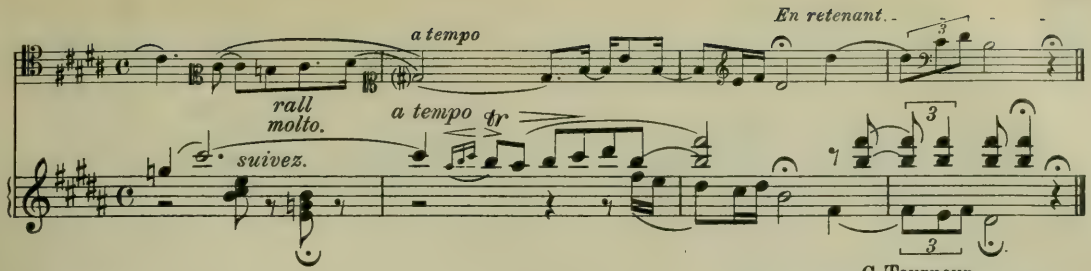



Più largamente
71. Allegro (Moderato ♩=160)
J. Van Hoof
Professeur à l'École de Carillon Denijn (Malines)
mf
mf
f
cresc.ed accel.
f
f
Tempo I
poco rit.
f
8
8
mf
8
dim.
rit.

H. Thiébaut
Directeur de l'École de musique, et de
l'Institut des Hautes Etudes musicales d'Ixelles
(Brabant)

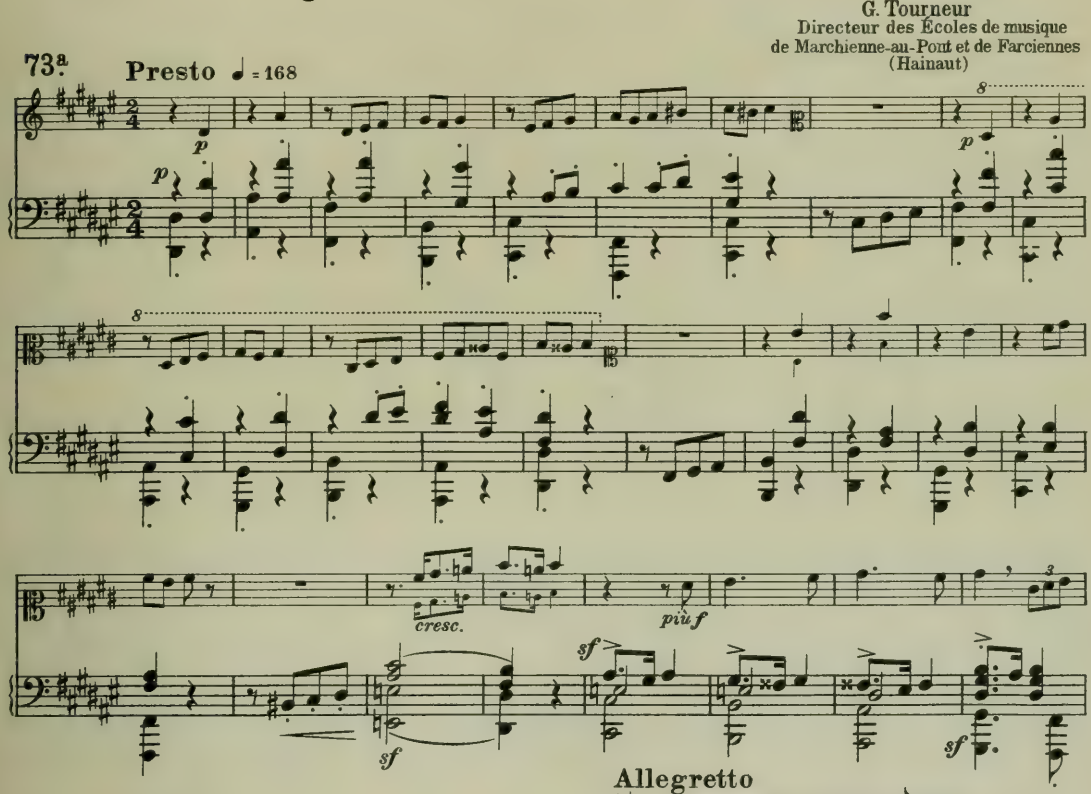
72. **Très Modéré**

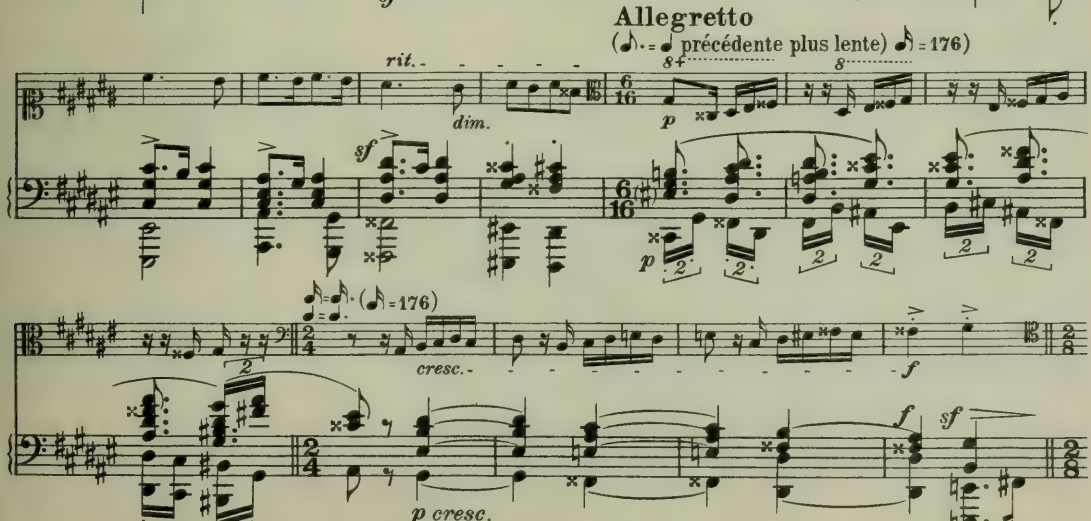


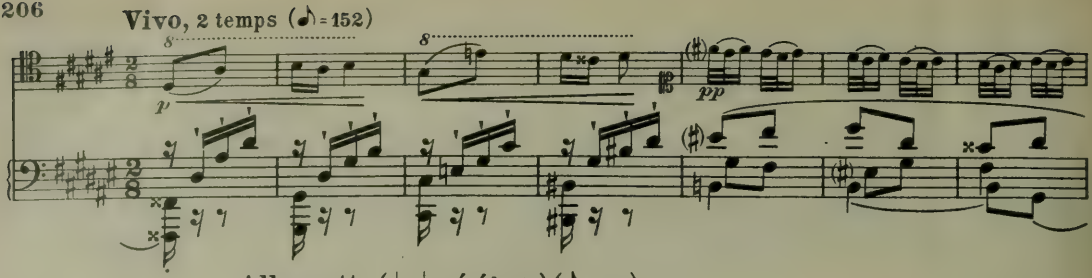


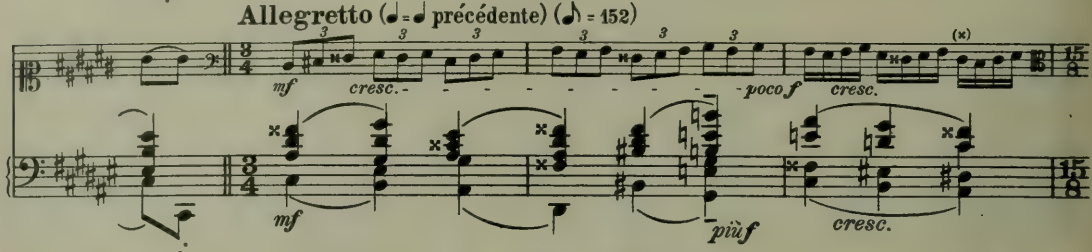
G. Tourneur
Directeur des Écoles de musique
de Marchienne-au-Pont et de Farciennes
(Hainaut)

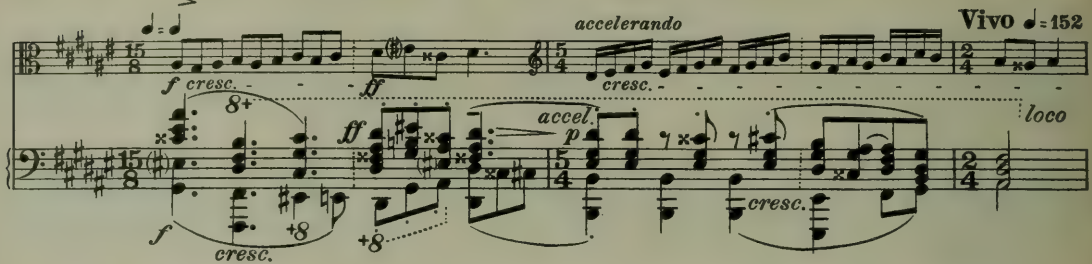
73ª

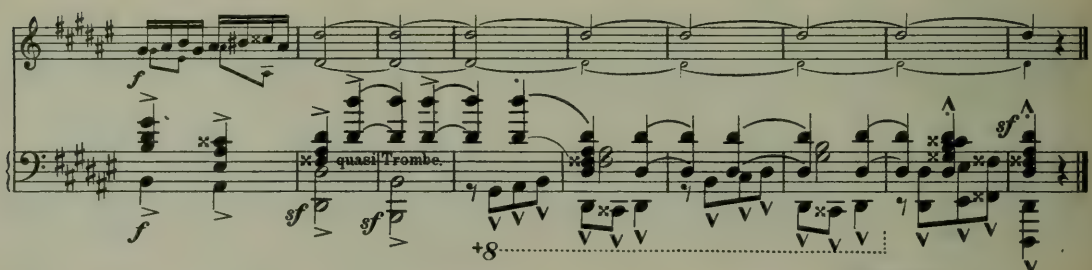










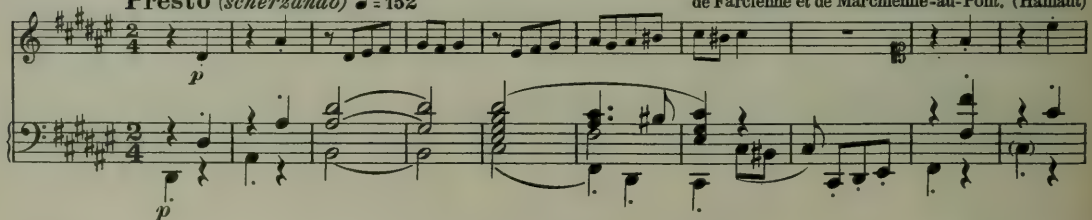


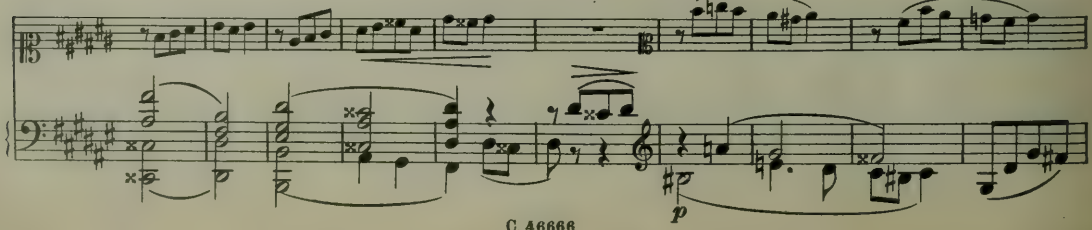
73b

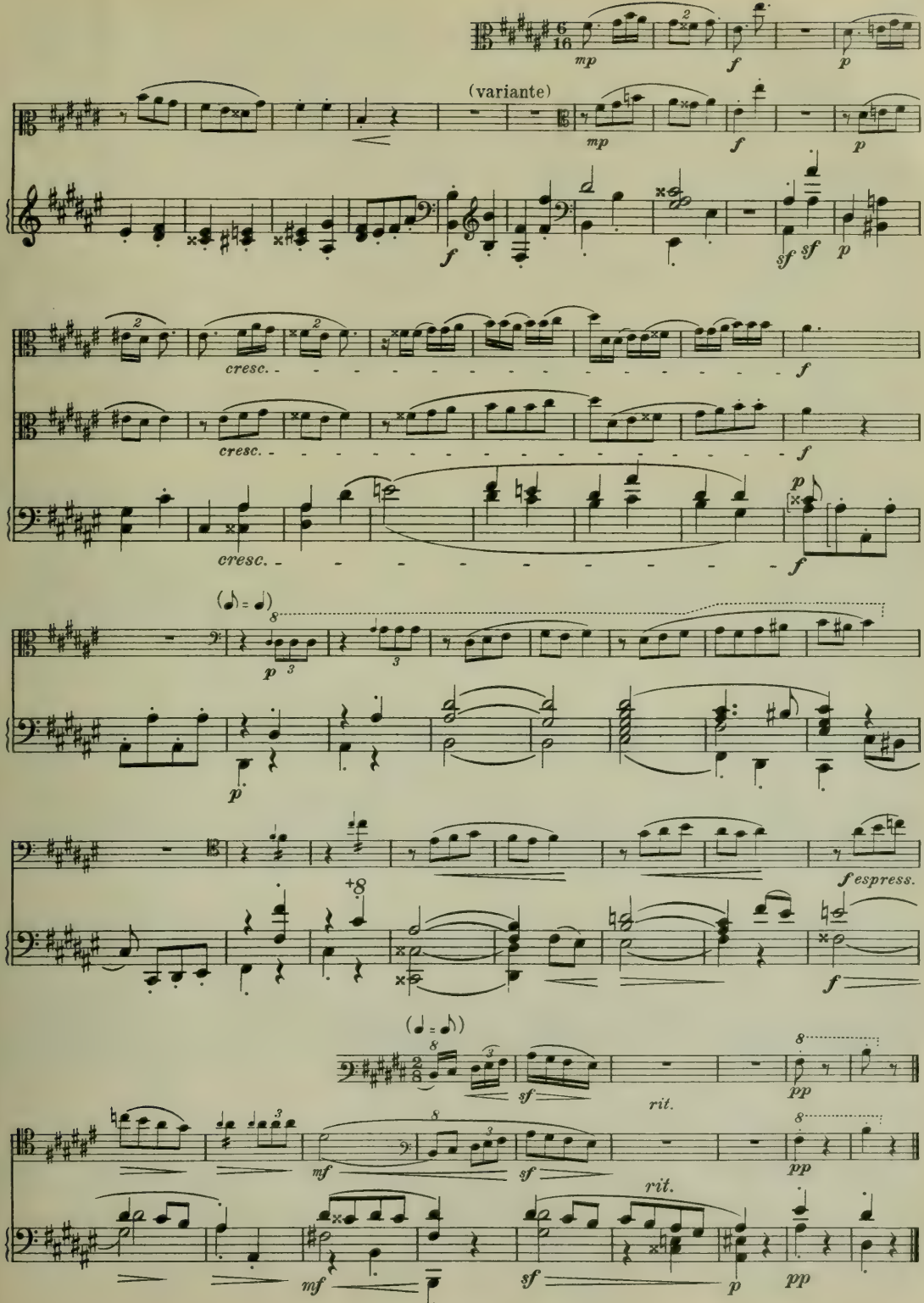
Variante de la leçon précédente

Presto *(scherzando)* ♩ = 152

G. Tourneur
Directeur des Écoles de musique
de Farcienne et de Marchienne-au-Pont, (Hainaut)

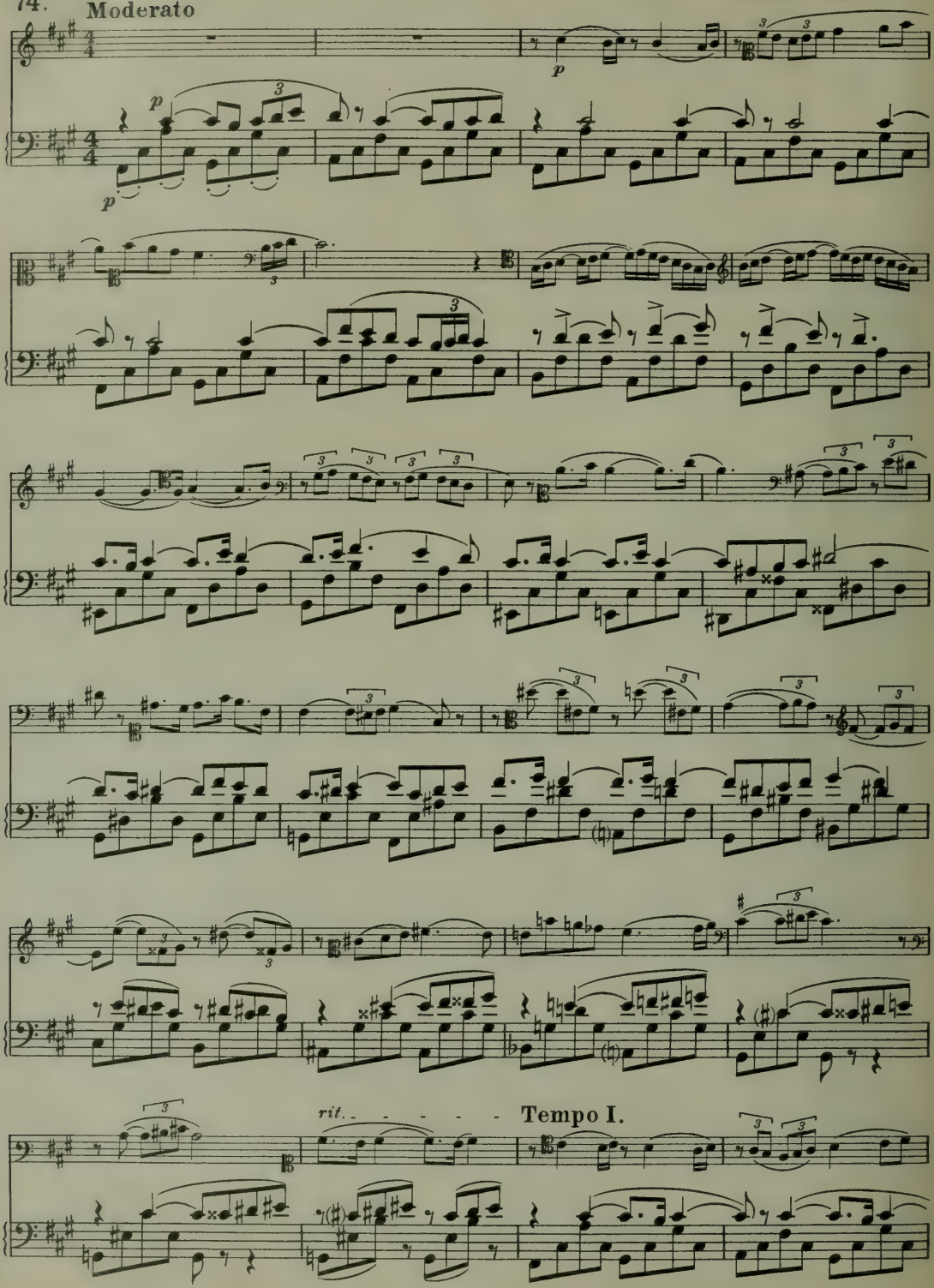


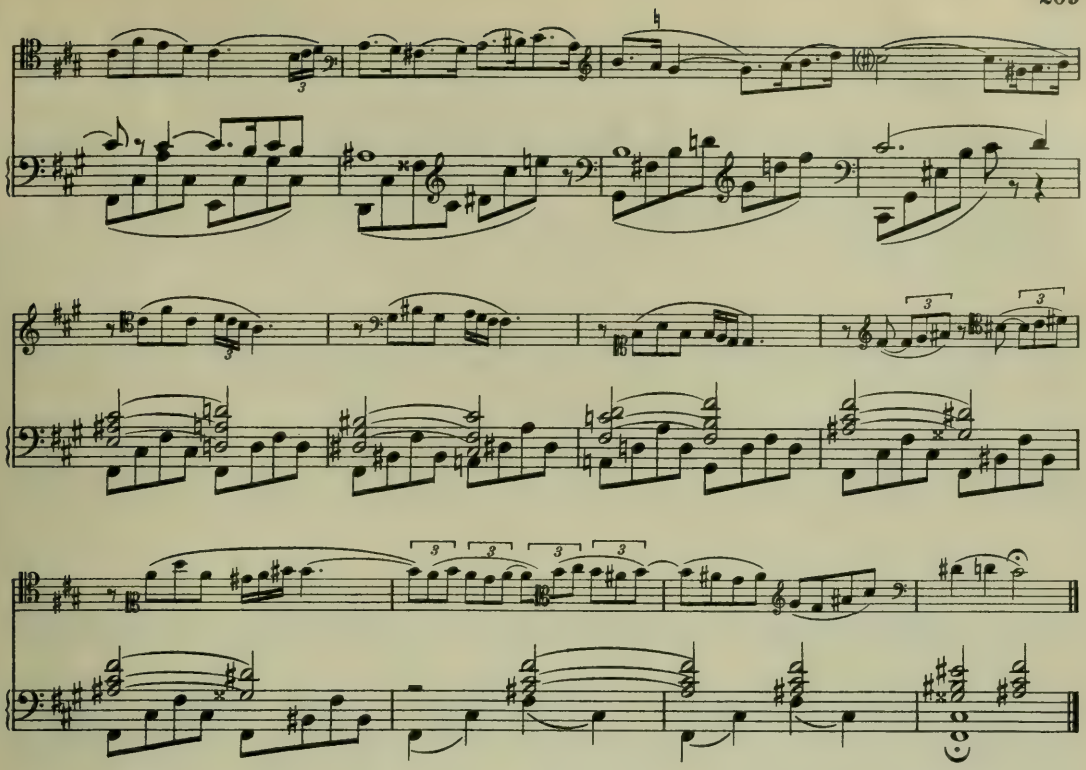



(variante)
cresc.
cresc.
cresc.
espress.
rit.
rit.

J. Toussaint de Sutter
Directeur de Conservatoire d'Ostende
(Flandre occ^le)

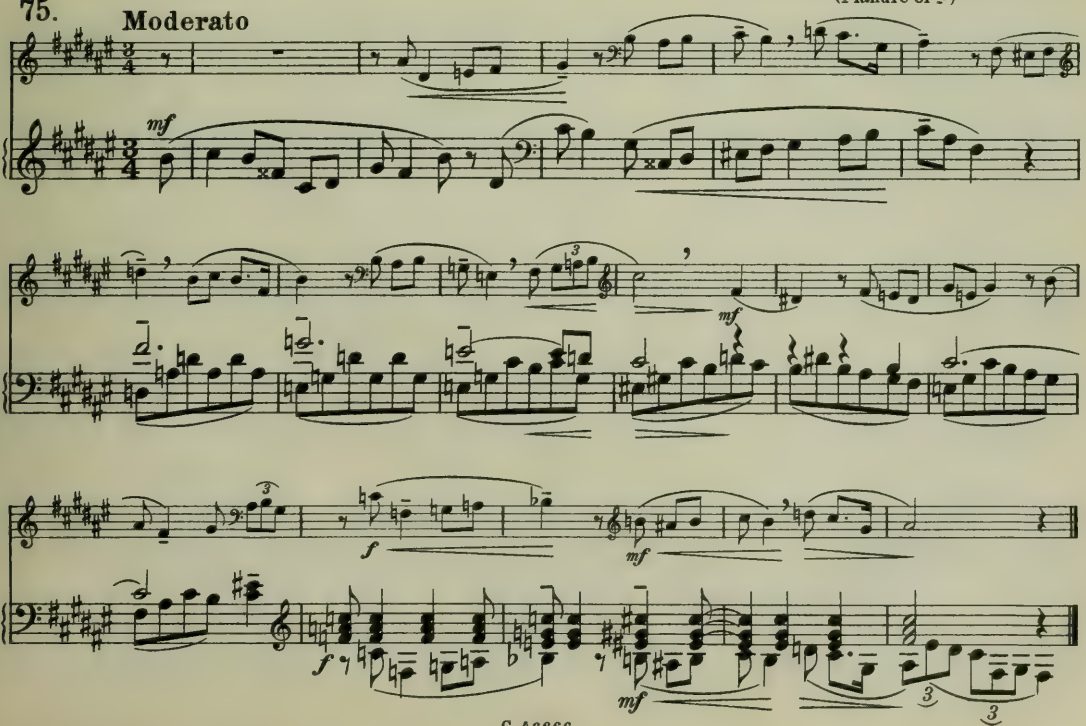
74. Moderato





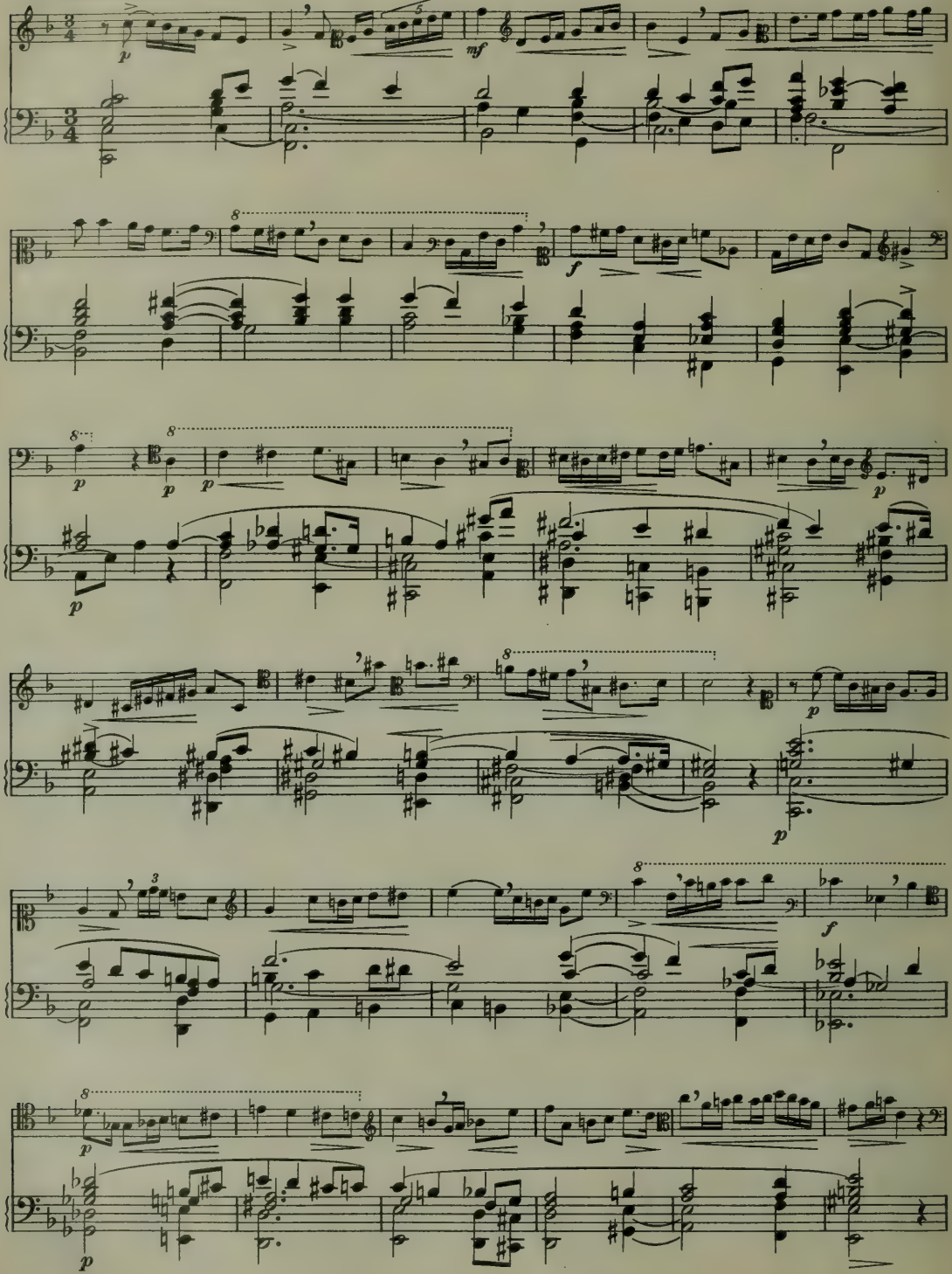
A. Troffaes
Directeur de l'École de musique de Ledeberg
(Flandre orle)

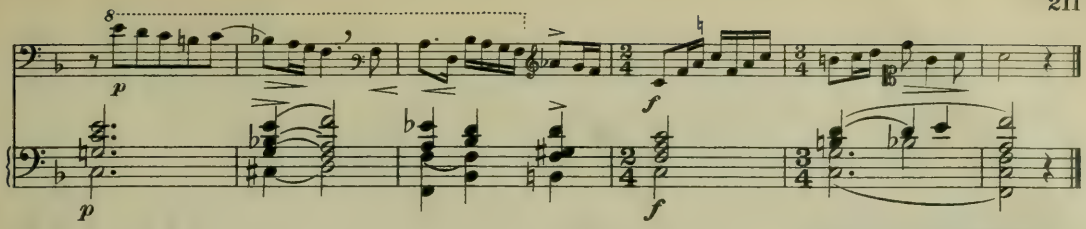
75. **Moderato**



Em. Verrees †
Directeur honoraire de l'École de musique de Turnhout
(Prov. d'Anvers)

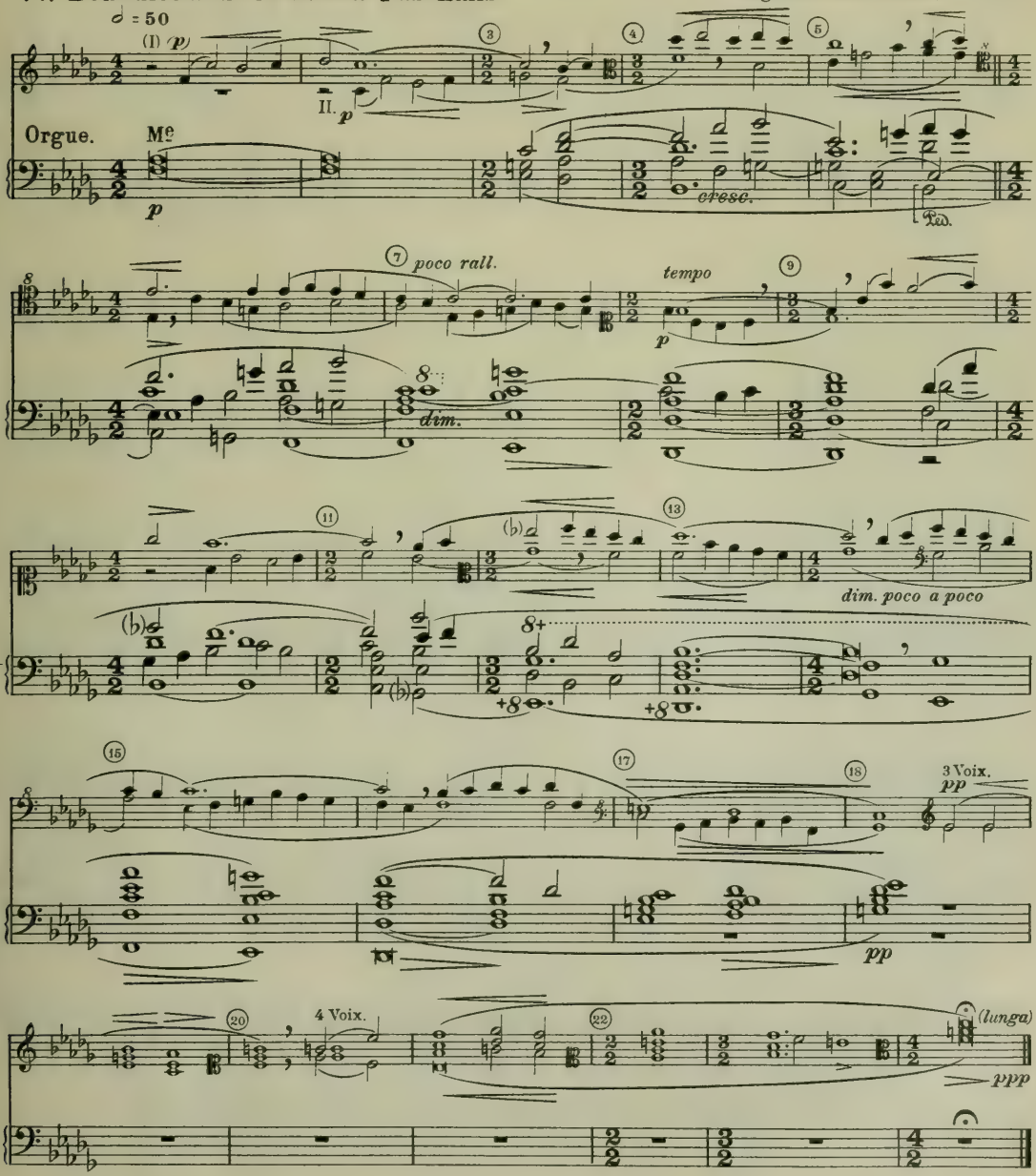
76. Moderato





77. Benedictus de la Missa Paschalis

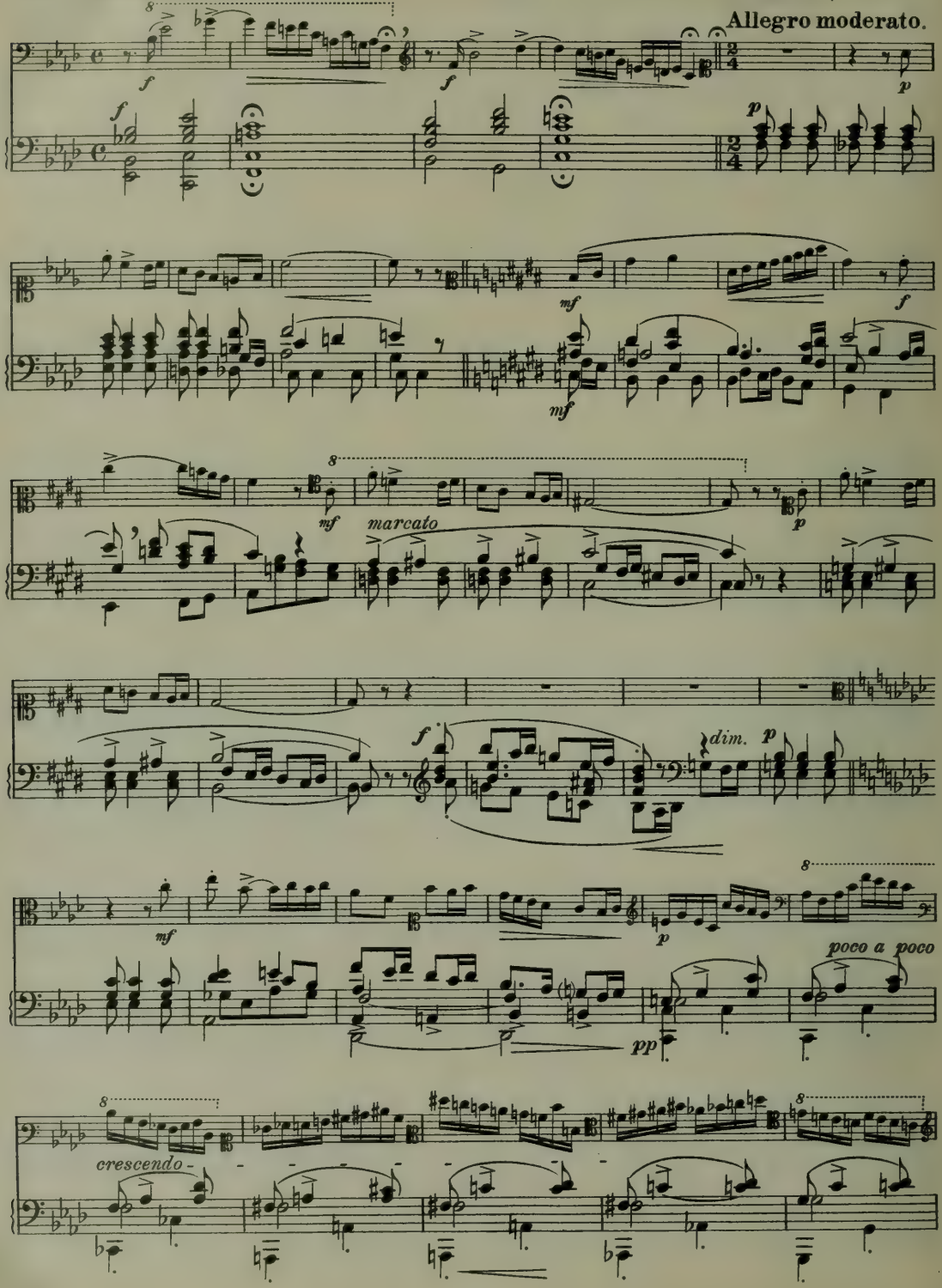
Kannukik J. van Nuffel
Directeur de l'École de musique
religieuse (Inst.t Lemmens) de Malines

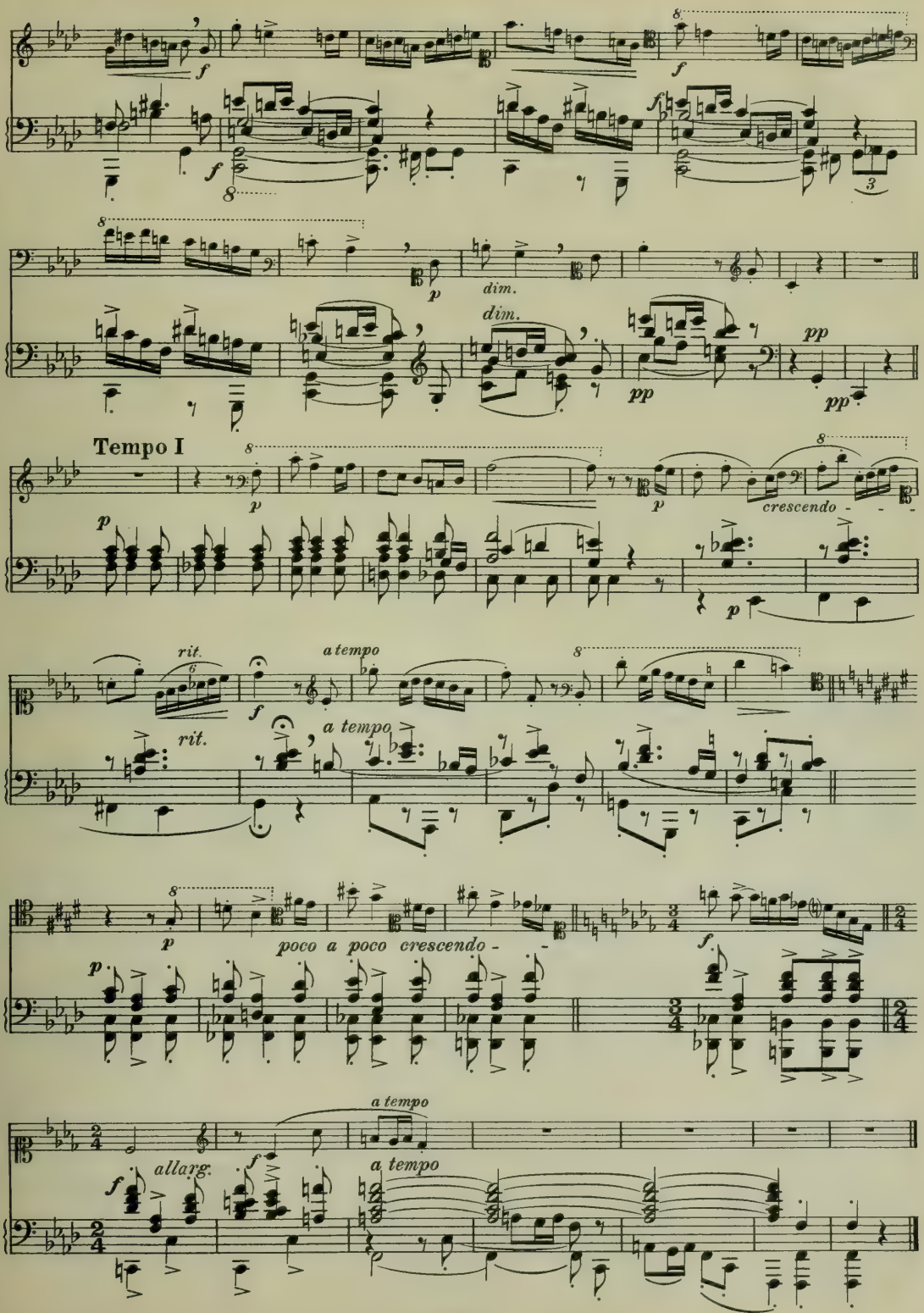


78. **Maestoso**

Em. Const. Verrees
Directeur de l'École de musique de Turnhout
(Prov. d'Anvers)

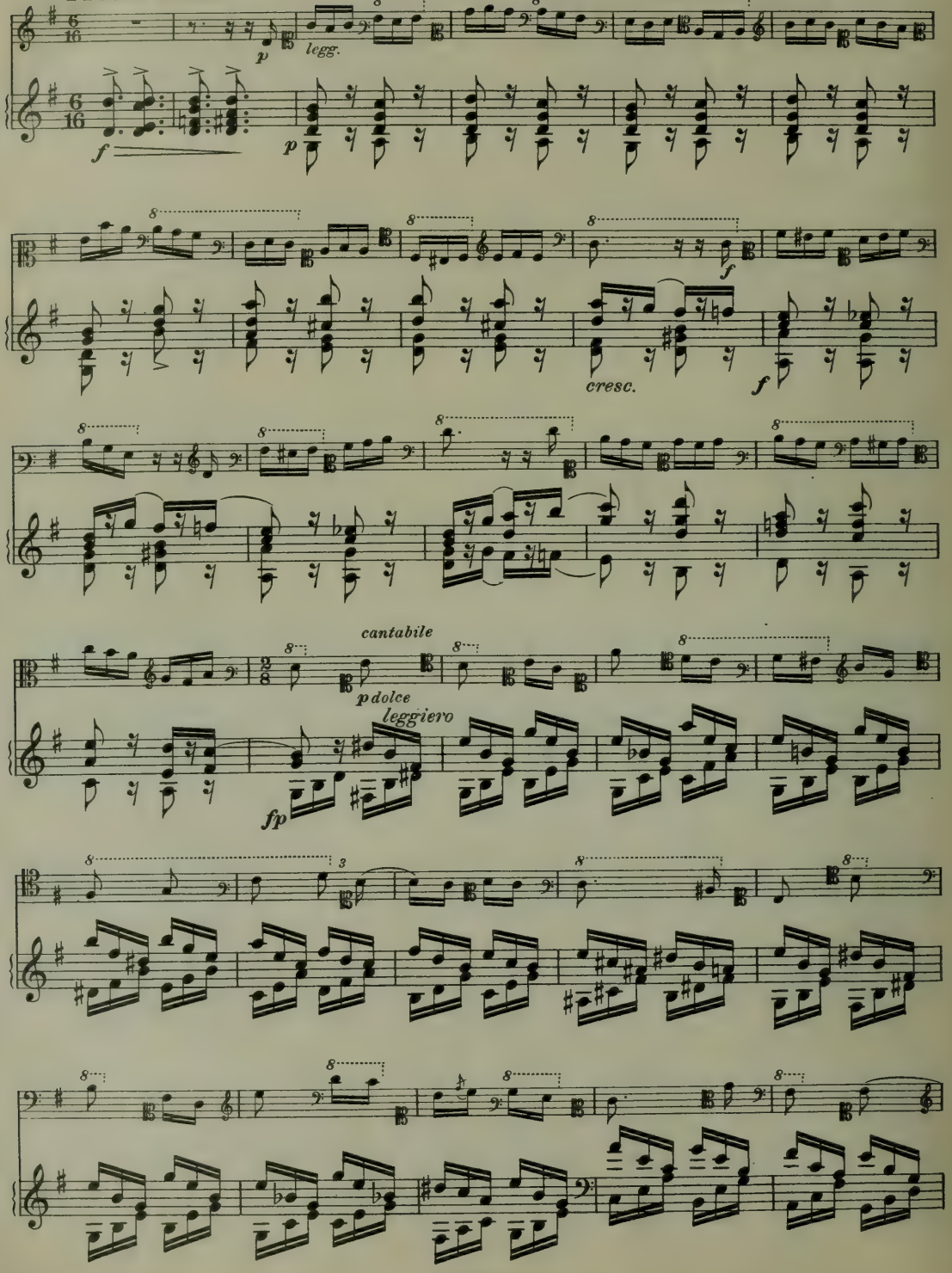
Allegro moderato.

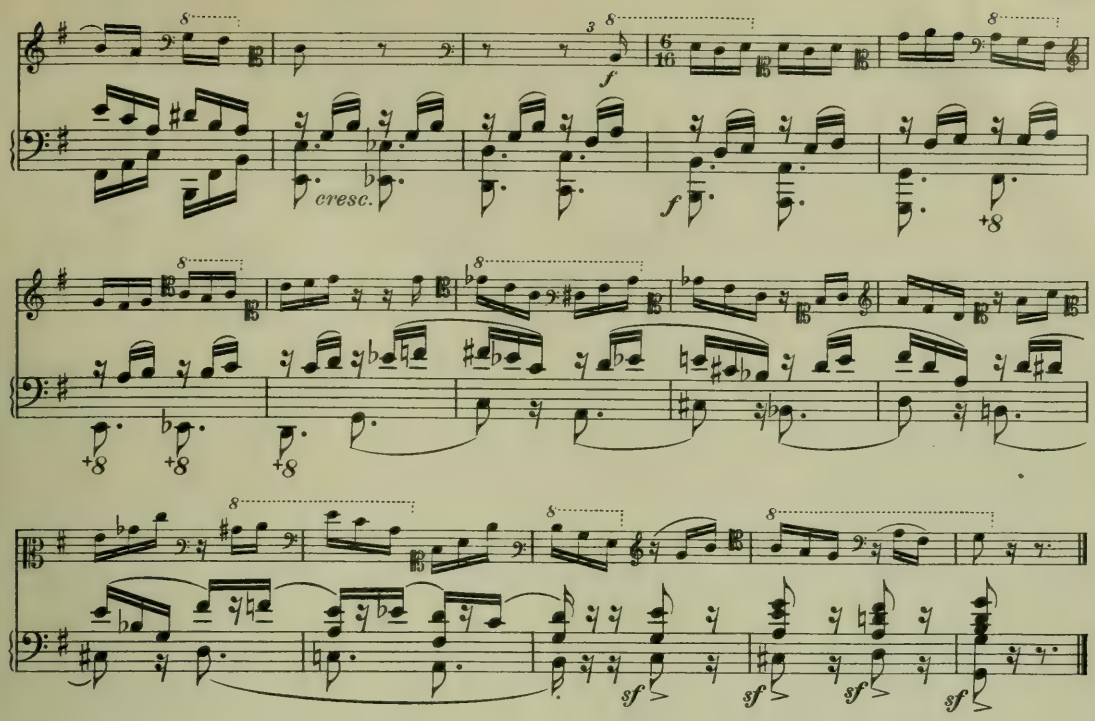



f
f
f
f
dim.
dim.
pp
pp
pp
Tempo I
p
p
p
crescendo
rit.
a tempo
f
rit.
a tempo
p
poco a poco crescendo
f
a tempo
allarg.
f
a tempo

R. Wauty
Directeur de l'École de musique
intercommunale de Braine-le-Comte
(Hainaut)

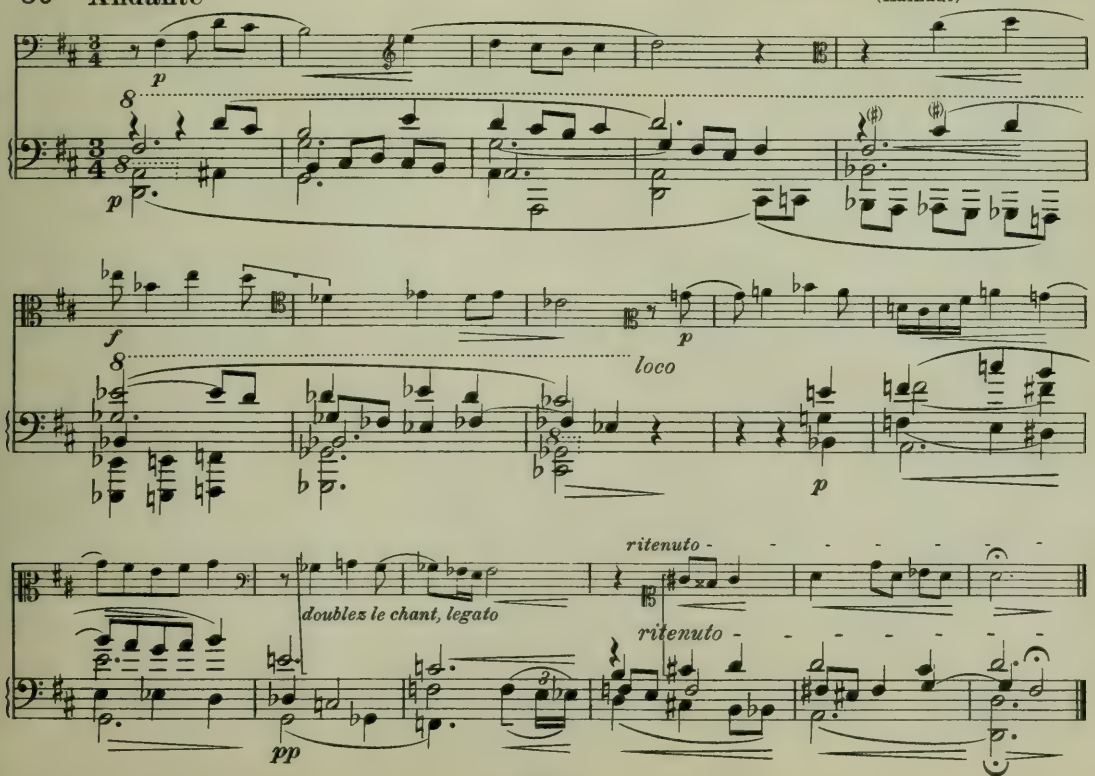
79. **Presto** ♪. = 152





S. Winance
Professeur à l'École de musique de Binche
(Hainaut)

80 **Andante**



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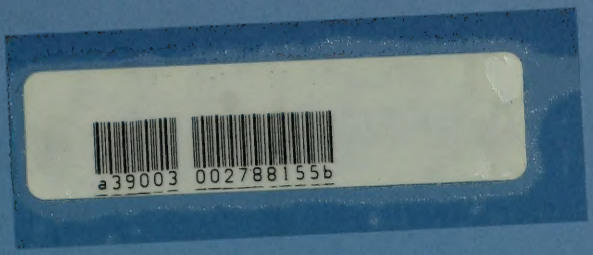

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